THE QUARTERLY JOURNAL OF SPEECH

VOLUME XXII OCTOBER, 1936 NUMBER 3

# THE NATURE OF THE VOWELS

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TO make trustworthy observations of the details of speech we must have registrations of the speech before our eyes; otherwise we do not have time to study and interpret them. The best method of registering the vibrations of speech is by the use of sound films. Fig. 1 reproduces the beginnings of registrations of a number of vowels spoken by a native of London. The registrations are marked as the speaker marked them.

Beginning with the registration marked *ah* we observe that it is composed of a contiguous series of *bits of vibration*, each of which begins strong and fades rapidly. Such a fading vibration is said to be *decremental*. We observe that all the vowels are composed of contiguous bits of decremental vibration. The vibrations of the air that produced the registrations are so very small that the term *microphonic* is applied to them. Our first observations result in the establishment of a fundamental fact:

1. A vowel in microphonic speech consists of a series of contiguous bits of decremental vibration.

From the observation that in every vowel the profiles of the bits of vibration change gradually from bit to bit we get the following fact:

2. The profiles of the bits of vibration in a microphonic vowel change steadily from the beginning to the end of the vowel and never remain the same for even the briefest instant.

We next observe that the profiles differ for the different vowels and we have the further fact:

3. The profiles of the bits of vibration are different for the different vowels.

Decremental vibrations are known in physics as "free vibrations." They are the movements of a system capable of vibration that has been disturbed by some outside force and then left to itself. The outside force is not a vibration and does not appear in a registration. Snapping the thumb out of the mouth produces a single bit of free vibration that is heard as a momentary vowel. As shown by Lenk,

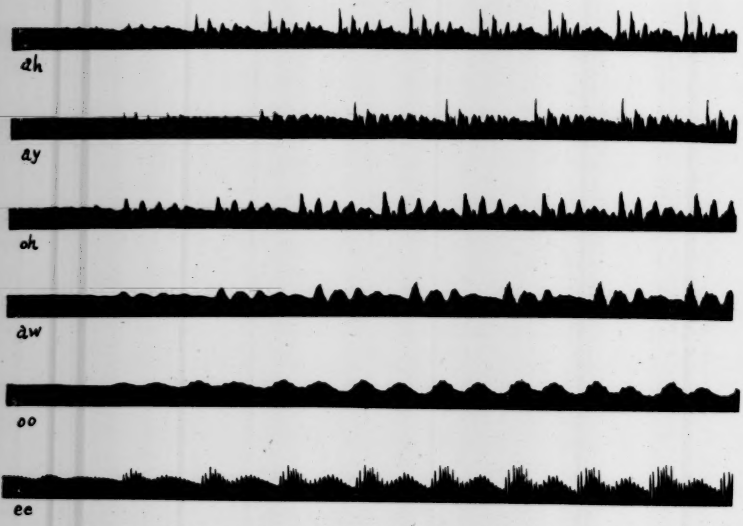


FIG. 1. Portions of Sound Film Tracks of Various Vowels.

a single puff from the glottis (glottal catch) produces a vibration that is heard as a momentary vowel and is registered as a single bit of vibration.[1] The puff itself is not registered on the sound film because it is not a vibration.

To register the puffs from the glottis, the graphic method shown in Fig. 2 is used.[2] The puffs of air are collected by a receiver over the mouth and conducted through a wide rubber tube to a membrane of oiled silk. This membrane moves in response to the changes of pressure of the air in the puffs; it does not respond to vibrations. By means of a light lever the movements are registered on the

[1] Lenk, "Der Sprechfilm im Dienste der Experimentalphonetik," *Zeitschr. f. Exper.-Phon.*, 1930–32, I, 95.

[2] Scripture, *Anwendung d. graphischen Methode auf Sprache u. Gesang*, Leipzig, 1927.

smoked surface of a revolving cylinder. Each puff registers as a wave; a vowel registers as a series of waves (Fig. 3). There is one wave in the graphic registration for each bit of vibration in the

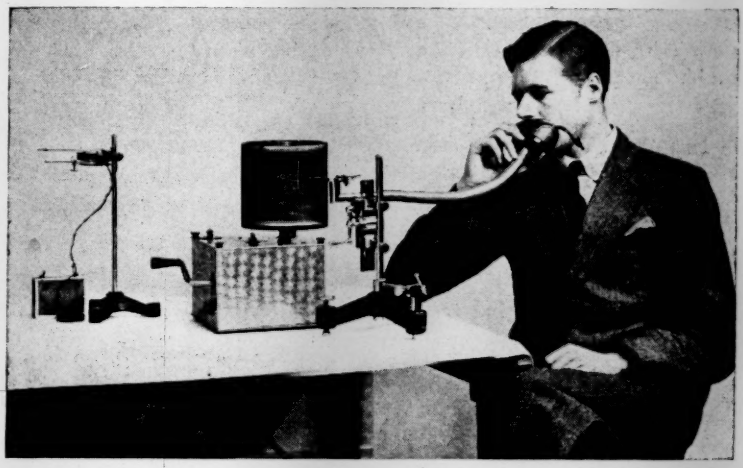

FIG. 2. Making Mouth Registrations of Macrophonic Speech.

FIG. 3. Mouth Registration of Any Macrophonic Vowel.

sound film registration. The waves are always of the same form, because the puffs are the same for all vowels and never change in form. The puffs belong to the system of movements of the air in the vocal cavity that produces microphonic speech. As these movements are all large, this form of activity may be termed *macrophonic speech*. We have now the important facts:

4. A vowel in macrophonic speech consists of a series of puffs of air in the vocal cavity.

5. Each puff in macrophonic speech produces a single bit of vibration in microphonic speech.

For the study of the action of the vocal organs in producing

speech, the X-ray moving picture film may be employed.[3] A sound film of what is being said may be made at the same time.[4] Observations on such films furnish the following facts:

6. All the organs concerned in speaking are in continuous movement. They are not still for even the briefest instant. There are vowel movements and never "vowel positions."

7. The vowel movements are different for the different vowels. The profile in a bit of vibration is the result of the summation of all the profiles of movements of all the muscles involved.

Instantaneous X-ray photographs of the larynx show that the glottal lips come together and fly apart for each puff.[5] We have, then:

8. The puffs in the macrophonic vowels are produced by momentarily closing and opening the glottal slit.

The very complicated system of movements of the muscles in the organs used in speech constitute what may be termed *myophonic speech.* Since the muscular action in connection with the larynx produces the puffs, and the action involved in shaping the vocal cavity governs its form and openings and consequently the profiles of the bits of vibration, we have the fundamental fact:

9. Myophonic vowel activity produces the macrophonic vowels and regulates profiles of the microphonic vowels.

Since muscular activity is the result of nerve activity, we have *neurophonic speech* as the form that produces and controls myophonic speech. As originator of the speech impulses we have some form of *inner speech activity;* we avoid all discussion by not specifying its nature. A vowel begins as a fact of inner speech activity; neurophonic, myophonic, macrophonic and microphonic vowels are the results of this activity.

The upper line in Fig. 4 is a macrophonic mouth registration of the words *carry on.* It begins with a piece of straight zero line for the stop of the first sound. This is followed by a sharp rise and fall

[3] Gottheiner, various publications in German periodicals; Gutzmann, "Rontgenfilmaufnahmen des Sprechens, I," *Tagung d. Internat. Ges, f. Exper.-Phon.,* Bonn, 1930.

[4] Menzerath, "Neue Untersuchungen üb. Steurung u. Koartikulation," at the London Meeting of the Internat. Soc. of Exper. Phon., summarized in Bulletin III—published in *Archives Neerland. de Phon. Exper.,* 1936, XII, 133.

[5] Metzger, "The Mode of Vibration of the Vocal Cords," *Univ. Iowa Studies in Psychol.,* 1928, XII, 32.

of the line that registers the explosion with which the first sound ends. At the top of the rise a series of waves begins that registers the first vowel. The series of waves continues till the line falls to zero for a registration of the last sound. The waves do not change in form for the series of vowels indicated by the letters *a, rr, y, o.* That the waves for *a* begin before the explosion of the first sound is ended is an illustration of the fact that the sounds of speech are nearly always *overlapped.*[6] The overlapping of the vowels is not shown by this method of registration because the vowels do not

FIG. 4. Macrophonic Mouth Registrations of *carry on* and *aha.*

differ from one another in macrophonic speech. The second line of Fig. 4 shows an unbroken series of waves from the beginning of the first *a* to the end of the last *a* in the word *aha.* A registration of *a* alone hardly rises above the zero line (Fig. 3). Here it rises immediately from the start. Such a rise of the line is due to the emission of breath; in this case, it is due to the sound *h.* The sounds *a* and *h* are thus shown to begin simultaneously. The first *a* fades away at the top of the breath line for *h.* The second *a* begins at the top of the breath emission and follows its descent; it is continued just above the zero level. The overlapping of speech sounds appears also clearly in film tracks. In all registrations an important fact appears, namely,

10. A vowel is a unit of inner activity that is overlapped by other vowels or speech sounds before being spoken.

[6] Scripture, "Overlapping of Speech Sounds," *Nature,* 1935, CXXXVI, 759.

When the vibrations of a vowel reach the ear, three things are heard: (1) the note on which the vowel occurs (the "voice tone"), (2) the speech character of the vowel, (3) a characteristic that depends on the person speaking. Experiments with a card held against a revolving toothed wheel, of a blast of air directed against holes in a revolving disc, and so forth, show that any sensation of hearing that is repeated continuously at a rate between 16 and 60,000 a second will be heard as a tone and that the pitch of the tone depends on the rate of repetition. In the vowel tracks there is no vibration corresponding to this tone; it is produced in the act of hearing by the repetition of the bits of vibration. The "voice tone" has no physical existence except as a number referring to the bits of vibration. We thus have:

11. The voice tone is a fact of sensation added during the perception of a vowel.

The observations summed up in Fact 3 furnish the further fact:

12. The speech character of a perceived vowel depends on the form of the profiles of the bits of vibration.

No investigations have yet been made on the variations of the forms of the vibrations as dependent on the person speaking. Since, however, we can distinguish by the ear not only the person speaking but also various conditions under which he speaks, we must draw the conclusion:

13. The personal characteristics in the vowels depend on the profiles of the bits of vibration.

The features visible to the eye in the vowel tracks show at once the erroneousness of several prevailing suppositions. Fact 1 disposes of the common belief that a vowel consists of a continuous vibration. Fact 2 disposes of the usual teaching that a vowel consists of a central constant portion—the "typical vowel"—preceded by an "on-glide" and followed by an "off-glide." The registrations show that there are no constant parts and that no one part is more "typical" than any other one.

A widely prevalent error is that known as the "overtone theory." A vowel vibration is supposed to consist of a stretch of continuous vibration maintained by resonance to a maintained vibration at the glottal lips. The film tracks show that no vibration with the frequency of the movement at the glottal lips is ever present. If there is no vibration at the glottis, there can be no resonance and no over-

tones. The bits of vibration registered in the film tracks require a series of impulses that are not vibrations. These are the puffs registered by the graphic method (Fact 4). The vibrations in a vowel sound do not exceed 0.000001 mm. in amplitude. The movements of the glottal lips are measurable in tenths of a millimeter. If the movements of the air were vibrations with such an amplitude, a vowel would sound like a continuous series of explosions of bombs. The name of Helmholtz is usually connected with this theory, although he declared specifically against it (*Lehre von den Tonempfindungen*, p. 197).

The vibrations of a vowel can be picked up by a microphone and passed through an electric filter before arriving in a telephone. Any desired frequency of repetition can be removed by the filter. The results show that any one or more or all frequencies from 0 to infinity may be removed without altering the speech character of the vowel.[7] As long as anything at all beyond an indefinite noise can be heard, the vowel remains the same one; it never changes to or becomes like any other vowel. We have thus the important fact:

14. The speech character of a vowel depends on the form of its profile and not on the presence or absence of any frequencies of vibration.

Scientific knowledge—that is, reliable and exact knowledge—consists of numbers obtained by making measurements and of the relations found to exist among the measurements. All statements not based on such measurements are necessarily vague and usually erroneous. In order to obtain time for making measurings on the vowels it is nearly always necessary to register them in some way. Measurements made on the film tracks such as those in Fig. 1 are capable of furnishing an endless amount of information. Up to the present, the only method of measurement employed for vowel registrations in the form of curves has been the Fourier analysis. This method, however, leads to conclusions that are completely erroneous.[8] It cannot possibly be applied to the film tracks. Entirely new methods have to be devised; a first attempt in this direction has already been made.[9] It consists essentially in finding the numbers expressing the

[7] Scripture, "Observations on Filmed and Filtered Vowels," *Nature*, 1932, 275.

[8] Scripture, "Fourier Analysis and Vowel Curves," *Nature*, 1932, 965; "Failure of Fourier Analysis Applied to Vowel Curves," *Nature*, 1933, 223.

[9] Scripture, "Analysis and Interpretation of Vowel Tracks," *Jour. Acoust. Soc. Amer.*, 1932, V, 148.

relations among the peaks seen in the tracks and among the centroids (centers of gravity) of the vibrations. This method of *peak and centroid analysis* has as yet been applied to only one of the tracks in Fig. 1. Without measurements we cannot get beyond certain generalities in regard to the differences among the vowels. We can make only some such statements as, for example, that a bit of vibration for *ah* (Fig. 1) contains one or more very high sharp peaks, several groups of smaller peaks and a general wave movement; that a bit of vibration for *ay* has one very sharp strong peak, groups of smaller peaks and a general wave movement; that a bit for *oh* contains several very blunt peaks mounted on a general wave movement; that a bit for *aw* contains a combination of blunt peaks and a wave movement; that a bit for *oo* shows a slow wave movement on which a weaker, shorter wave movement with traces of fine peaks is mounted; and that a bit for *ee* shows very many sharp rather strong peaks mounted on a slow wave movement.

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# A PHONETIC STUDY OF ROOSEVELT

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IT is generally agreed that President Franklin D. Roosevelt is easy to hear and pleasant to listen to, although occasionaly phrases or words are difficult to understand. This study undertakes to explain an investigation of the factors which might account for these characteristics of his enunciation, as displayed in his address opening the second session of the seventy-fourth congress, on January 3, 1936.

*Factors of Pleasantness.* His articulation is fine, clear-cut, and, from the point of view of address, on a high and dignified level. Practically all the sounds in the words he uses are pronounced. There are very few examples of the elisions characteristic of rapid speech. His speech is representative of the North Atlantic section of the United States.[1]

His use of pitch or melody in his speech is wide and varied. It

[1] Pronunciations characteristic of his speech are *other* [ʌðə], *with* [wɪð], *for* [fɔ], *primary* ['ˌpraɪmərɪ], *world* [wʊəld], *commerce* ['kamɔs], *finance* [faɪ'næns], *power* [paʊə], *part* [pat], and the inclusion of [ə] before [r] when it is followed by a vowel. His unrounded vowel in *not* is possibly an exception to his Eastern pronunciation. His use of unvoiced [ʍ] in *which* is not. [ʍ] and [w]

corresponds primarily to the meaning he wishes to portray. He also shows a marked aptitude for variation in loudness for emphasis. The most pleasant factor he employs for this purpose is the shortening of unemphasized material and the prolongation of vowels in the accented syllables of the emphasized words. These factors of intonation are in harmony with the rhythm of his delivery.

His feeling for rhythm in speech is quite exceptional. His rhythm is varied, showing a gradually changing pace in accordance with the meaning. His sense of rhythm is probably related to his sense of style. The rhythm is not lost when he makes mistakes. His corrections are exactly on the beat. This is a good criterion for judging how ingrained is his sense of rhythm. Furthermore, if the cadence is determined by the pace of a phrase before a pause, the first emphasized word of the next phrase after the pause is exactly on the beat. If the pause is lengthened by applause, this still holds true. Of course, the nature of the applause in the interval will vary the cadence. His perfection in this is such that it would seem that he had been keeping time during applause. His use of this factor alone, which is also so prominent in the speech of Alexander Woollcott, would probably prevail upon us to give continued attention.

His voice quality is pleasant. Since consonant sounds contain elements which are in the category of noises, Roosevelt's use of vowel prolongation thus makes his speech less rasping.[2] His voice might be described as brilliant in quality.

*Factors of Unpleasantness and Occasional Unintelligibility.* Roosevelt is not relaxed when he speaks. In fact, he becomes so tense that his tension influences his voice quality and accentuates the fatigue which grows as his speech progresses. At times he assumes a clerical questioning tone, or forced breathiness. Sometimes vowels in words which contain the sounds [m], [n], and [ŋ] sound nasal.[3] The consonant [n] is sometimes employed for prolongation rather than a vowel.

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both are characteristic of cultured Eastern pronunciation. That is to say, [ʍ] is usually used in place of [w] when it has been developed in the school or when some member of the family is interested in, or pedantic in, speech. This point finds additional strength in his affected pronunciation of *against* [əgeɪnst] and *again* [əgeɪn]. His pronunciation of *whole* [hɔəl] might be called provincial.

[2] [n] sometimes carries duration intonation: [ɪnːænwɪð̞]. [m] and [ŋ] do not undertake this duration.

[3] [əmʌŋ], [nɑt], [tãɪm], and [tẽmpə] for ***among, not, time,*** and ***temper*** respectively.

The natural pitch or key of his voice is seldom heard. He assumes for public speaking a higher voice, which causes a tightness. It also causes a breathiness when he lowers his voice. At times his speech seems to be artificial, because he extends the breath groups to such an extent that his voice trembles in an elocutionary manner.

His use of loudness emphasis sometimes causes words to become too staccato. It shortens his prolongation of vowels so as to be characteristic of a much younger speaker. This gives an impression of choppiness. This is especially evident in words starting with plosives, such as [p], [b], [g], etc.[4]

*Conclusion.* The factors of pleasantness dominate in the analysis of Roosevelt's speech. However, the factors of unpleasantness and occasional unintelligibility do combine at times to act as modifiers.[5]

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# OBJECTIVE LITERARY STANDARDS IN INTERPRETATION

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IN no field so much as in education are we subject to shifting standards, changing vogues, alternations of emphasis. Anyone who has followed the devious and twisting path of educational theory must be aware of the reaction in recent years against discipline and authority and standardization, and in favor of personal initiative, individual freedom, self-expression. In many instances this reaction has so far run riot as to encourage deliberate lawlessness and anarchy. In fields such as criticism and interpretation, where standards are

[4] Final [l] is sometimes omitted. Final [s] is sometimes lowered in pitch so as to become a mere passing of breath. Polysyllabic words at times become monosyllabic.

[5] The technic of this study was an auditory analysis of a phonograph record of the speech. The national broadcast was picked up and highly amplified by a McMurdo-Silver Masterpiece IV. The sound waves were tapped at the two speakers and led directly to the recording head of the Electrograph and recorded on aluminum Garwick discs. Reproduction was through the electrographic pickup and the same radio but with less amplification. This system, devised by H. A. Bradley, develops a reproduction of such a high quality and fidelity as to render this analysis feasible.

always hard to define and authority is not easily determined, it is not surprising that the revolt against authority should be extreme.

We have all felt it. We have all had students object to a suggested interpretation of a poem because they didn't *feel* it that way, or didn't understand it that way. Such protests may be very mild, arising only from laziness or lack of study. Or they may be vigorous and determined, borrowing support from current critics and psychologists, and implying that the student has as good a right to his opinion as the teacher has to his. With more or less politeness the student will say, in effect,

Because you think this poem is beautiful is no reason why I should find beauty in it. Beauty is relative. (It is easy these days for those who do not understand him to take refuge in Einstein.) My ideas of beauty may be different from yours. The fact that a thing pleases you does not mean at all that it will please me. It may leave me quite cold. Or it may be positively displeasing to me. Even if we *see* the same things in the poem, which is not likely, it doesn't follow that we will be affected by them in the same way. There is no law of God or esthetics which says I have to like what other people like. I have a right to my own opinions.

Against such an attitude the teacher's directions and instructions are futile. His teaching is as effectively blocked as if the student had replied in the curt modern phrase, "That's what *you* think."

It must be confessed that some teachers of literature and interpretation accept such reactions from their students as sound and proper. They even encourage them. They say to each student, "Now what do *you* find in this poem?" And if one student finds a poem soothing, and another finds it arousing, the teacher is pleased, believing that his students are showing commendable originality. They even go so far as to insist that each *must* find something different in a poem. And some even take the extreme position that it isn't necessary that the student find *anything* in the poem he is interpreting so long as he expresses *himself*.

This vogue of subjectivity, expressionism, individuality, or whatever it may be called, has a plausible defense. In the first place it receives great encouragement from two emphases in psychology. The first is on the importance of conditioning. We are what our life histories have made us. Our response to any new stimulus is conditioned by our past experiences. Every happening in our lives leaves us changed; every adventure leaves its stamp upon us. Our responses, our habits, our emotions, our thoughts, our personalities are what the accidents of environment have made them. And since no two

people have had the same experiences, no two people will respond alike to the same stimuli. Because you were once injured in a speeding automobile, you will fear fast driving, while I, who have had no such accident, will find it exhilarating and pleasurable. And so with poetry. Andrew Marvell's line,

"Ripe apples drop about my head,"

may recall to you an occasion when you were painfully injured by a falling apple; but to me, who have had no such experience, it will suggest only pleasure and lush abundance. Thomas Gray's line,

"The plowman homeward plods his weary way."

may recall to me a dirty and bedraggled farmer, reeking with sweat and the smell of horses, but to you an idealized rustic, contented over a day's work well done.

And so it can very plausibly be argued that just as the poet writes his life history into his poem, so the interpreter can find in it only *his* life history, and he can give to his audience only what he finds there.

Another psychological principle that supports this individualistic method in criticism is the principle that since we all differ in our muscular, nervous, and glandular structures, we cannot be expected to respond in the same way or in the same degree to outer stimuli, nor are we equally capable of communicating our reactions to others. Some of us are naturally sluggish and inert, others are mercurial and emotional. Some of us are weak and lifeless, others are vigorous and dynamic. Remember Alice Ben Bolt, who "wept with delight if you gave her a smile, and trembled with fear at your frown." Some of us are like that, and others are cold and self-contained. We differ in our sensitiveness to impressions, our readiness to respond, our depth of feeling, our quickness of perception.

Most important of all our faculties in the appreciation of poetry is the imagination, and in this the psychologists have discovered the most astonishing variations. Many of them are recorded in Professor June Downey's book, *Creative Imagination*. We differ, first, in the vividness with which images are perceived and remembered. Some can create or recall images in eidetic detail, others see them only blurred and vague. To the first type of person a rapid succession of images such as is found in Keats's "To Autumn" may provoke an unpleasant response, as if the leaves of a picture-book had been turned too fast. He may prefer a single picture developed in some detail. Or a succession of *auditory* images may make him wish to

press his fingers to his ears to deaden the sounds. And one who does *not* visualize sharply may get an unpleasant reaction to Keats's poem because to him the images are blurred and dull. On the other hand, there are some who delight in dreamlike images, vagueness of atmosphere, mysterious suggestion, and vagabondage of fancy, minds to whom poetic enjoyment is a mystic experience. Our varying responses to different types of sensations are well known; some of us are ear-minded, some are eye-minded, and others are most responsive to kinesthetic sensations. "The thought of an autumn day," says Professor Downey,

> may make us *see,* in imagination, the tarnished leaves whirling in gusts over the withered grass by the wayside; or *hear* their crackling, infinitely weary; or *crunch* a leaf in our hands or powder it beneath our reluctant feet; or we may be oppressed by the *smell* of dry dead things. And yet neither vision nor sound nor odour may embody the thought. It may be realized only as a sense of oppression, of a summer gone, of weary, lagging feet and hearts.

But even those to whom visual sensations are sharpest do not see alike. Some can see the whole of a picture but never its parts. Some see the parts distinctly but never the whole at once. Some recall images only in black and white; others report nothing but color in their visualizations, even the outline of the picture being blurred in subordination to it. Some of us localize our images on the lids of our eyes, others on the wall of the room, others in a space above our heads, and others in the setting in which they were originally observed. And these are only a part of our variations in imaginal activity.

Influenced possibly by these findings of the psychologists, some critics of art and literature—but popular critics rather than scholars—have reached the conclusion that the judging of an artistic product is purely a matter of individual taste, and concerning matters of taste there is no use in disputing. The critic, it is said, must not let any esthetic formula or point of view conventionalize or stereotype his treatment of art. He must be individual, and must refuse to have any system, or method, or unalterable preconceptions, or habitual modes of approach to art forced upon him. A poem varies in its effect upon us, say the impressionists, according to the personality of the hearer, and even according to his mood. Anatole France, for instance, says that there are probably not two men "in one country who feel a Vergilian line in absolutely the same fashion." "Every book exists," he says, "in as many forms as it has readers, and a

poem, like a landscape, becomes transformed for every eye that sees it, for every soul that apprehends it." Literary criticism is nothing, and should be nothing, but the recital of one's personal adventures with a book.

Closely associated with this theory of impressionism in criticism is the theory of expressionism in art, the theory held by some popular critics, abetted by certain psychologists, that an artist's only aim or function is to express himself. In this view an artist is not expected to say anything, and he has no intention to communicate anything. He wishes merely, like a baby with the colic, to get something out of his system. "Art is expression," says Professor Spingarn, "and poets succeed or fail by their success or failure in completely and perfectly expressing themselves."

Small wonder then that under the influence of the psychological theories of individual conditioning and individual variation, and the theories of expressionism in art and impressionism in criticism, many teachers of reading have allowed their students complete individual freedom in interpretation.

Against this view of interpretation I wish to protest. I believe it is founded upon a misunderstanding and a misapplication of the principles of psychology, and upon several false assumptions in esthetics and criticism. And I believe that in teaching it leads to complete futility, chaos, and anarchy.

I would point out first that the psychologists have been much occupied of late in discovering the differences between individuals, and that they seem to forget, as *we* tend to forget, that the resemblances among men far outnumber the differences. Let me quote on this point a psychologist who is able to see beyond the narrow data of his experiments, and to interpret them in their relation to other fields of human knowledge—Professor I. A. Richards. While clearly aware that impulses are not uniform in all persons, he yet points out that, "Within racial boundaries, and perhaps within the limits of certain very general types, many impulses are common to all men. Their stimuli and the courses which they take seem to be uniform." And again, "Some impulses remain the same, taking the same course on the same occasion from age to age, from prehistoric times until today." And again, "As a basis for every art will be found a type of impulse which is extraordinarily uniform, which fixes the framework, as it were, within which the rest of the response develops." [1]

[1] *Principles of Literary Criticism*, (Harcourt, Brace, 1930), 190–193.

The poems of Sappho, Homer, and Theocritus have a universality, a basic human quality, that makes them appealing still, after all these hundreds of years, to any one who has capacity for enjoying poetry.

Second, there is a common misinterpretation of the psychological fact that persons differ in the vividness of their imagery. It is true, as Shakespeare said, that the poet is "of imagination all compact." But Professor Richards points out that while it is true that "certain great poets and critics have been remarkable for the vigour of their imagery, and dependent upon it," yet it is a mistake to suppose that it is indispensable to all, either in writing or in appreciating poetry. Many people enjoy art who seem never to experience any imagery at all, says Professor Richards. And he makes the more important statement that "the sensory qualities of images, their vivacity, clearness, fullness of detail and so on, do not bear any constant relation to their effects." [2] And note this particularly: "Images which are different in their sensory qualities may have the same effects." [3] What is important in poetry and the other arts is the *effect* of images, their power over thought and feeling. So that though you and I may *see* quite different images when we read the line,

"Myriads of rivulets hurrying through the lawn,"

its effects upon us may be the same.

This suggests a very common misapprehension in popular criticism. It is often supposed that the merit of a poem consists in brief imaginative flashes, single descriptive phrases, vivid figures of speech, single images. But surely the genius of Shakespeare does not consist in his ability to coin beautiful phrases. And surely this is not what Shelley meant when he defined poetry as "the expression of the imagination." The conception of a dramatic plot, of a great epic narrative, is a work of the imagination, but the appreciation of such a work depends hardly at all upon one's ability to form clear images. The chief elements in a tragedy, said Aristotle, are plot, character, and the intellectual element found in the speeches of the characters. These are the *matter* of the play, as distinct from its form, and there is no reason why psychological variability in the readers of a play should materially affect their appreciation of these all-important elements. We need no *special* nervous organization, or emotional sensitivity, or imaginal susceptibility to understand Milton's account

[2] *Op. cit.*, p. 119.
[3] *Op. cit.*, p. 123.

of how God threw the rebel angels out of Heaven, or Shakespeare's representation of how and why Macbeth murdered Duncan. The greatness of any work of art depends not upon the images it arouses, nor even, at least not *solely,* upon the emotions it stimulates, but rather upon what it has to say, its meaning, its ideational content. And if it is possible to learn the morning's news from the printed page, or solve a problem with algebraic symbols, it is possible for all who can read intelligently to understand this content of literature. To deny it is to deny that words have meaning, or that language has validity as a means of communication. This logical element in a poem, then, and by far its most important element, can be understood and appreciated by all intelligent persons in substantially the same way.

Some critics and readers will defend an individualistic interpretation of a poem on the ground that nobody knows or can know what poets mean, and so one guess is as good as another. They assume that artists do not *intend* to be understood, that they produce only to relieve themselves of some pent-up impressions or impulses, and that they are very freakish persons anyway, and don't themselves understand what they are trying to say.

There is, indeed, some warrant for believing that poets are partly mad. Plato implied as much, and Shakespeare groups them with lunatics and lovers. And Horace derides the would-be-poets who hope to win fame by avoiding the baths and barber-shops. Artists have indeed frequently been negligent of social conventions, and have been regarded by their contemporaries as more than a little queer. But with the better artists these peculiarities, if present at all, have generally been confined to outer behavior. Madness in the poet's behavior does not necessarily mean madness in his work. Indeed, there is abundant reason to believe that artists, as revealed by their works, are the sanest and most normal of men. Their madness is a kind of inspiration which enables them to see more deeply into things than ordinary mortals can. The highest tribute that we commonly pay to an artist is not that he is so eccentric or "original" that nobody can understand him, but that he is so sane and normal that his appeal is universal. We are, I hope, familiar with Shelley's statement that "Poetry is the record of the best and happiest moments of the happiest and best minds," and with the rest of that splendid essay in defense of poetry.

Certainly it is true that the best poets wish to be understood,

and that they write to be understood. Since the days of Horace, and perhaps before, critics have taught that the function of poetry is to profit, or to delight, or both, and this implies an audience. Certainly it is true that the best poets have written to communicate. The desire to reach an audience has often been as strong and as clearly revealed as in the orator. Milton in his *Paradise Lost* set for himself the gigantic task of justifying the ways of God to man. Shakespeare wrote for the audiences who were to hear his plays. Shelley in his *Ode to the West Wind* yearned to have his dead thoughts driven over the universe like withered leaves to quicken a new birth. And so with others.

It is a present vogue among artists to scorn, or to pretend to scorn, communication. The artist says that communication is irrelevant or unimportant, or that he is making something which is beautiful in itself, or which satisfies him personally, or something expressive of his emotions, or of himself, something personal and individual. But as Professor Richards points out in a splendid chapter on "Communication and the Artist," the artist does not realize how completely his activity is controlled by the necessity for communication. "The very structure of our minds," he says, "is largely determined by the fact that man has been engaged in communicating for so many hundreds of thousands of years. . . . An experience has to be formed, no doubt, before it is communicated, but it takes the form it does largely because it may have to be communicated. . . . The arts are the supreme form of the communicative activity." True enough, the artist may not deliberately and consciously work for an audience. He may feel that the direct concern over how his work will be received would dissipate his attention from his creative activity, and cheapen the result. "But this conscious neglect of communication," says Professor Richards, "does not in the least diminish the importance of the communicative aspect. . . . The very process of getting the work 'right' has itself, so far as the artist is normal, immense communicative consequences. . . . The degree to which it accords with the relevant experience of the artist is a measure of the degree to which it will arouse similar experiences in others."

There is no real warrant, then, for the belief that poets don't mean to be understood, that they don't want to be understood, or that they cannot be understood. Clearly it is the function of the interpreter to discover the poet's meaning and communicate it to his audience.

But what shall we say to the student who "knows what he likes" and who doesn't like the classics, who declares that he has studied *Lycidas* and can't make head nor tail of it, who asserts defensively that Wordsworth leaves him cold, who believes that a lot of so-called masterpieces have a reputation and nothing else, who is confident that people attend grand opera not for enjoyment, but because they want their friends to think they are "high-brow," and that teachers and critics of educated taste are merely hide-bound conservatives who worship precedent and authority, and are horrified by innovation.

Perhaps the best thing to do with such a person is to tell him bluntly that artistic pleasure is not for him, that he had better spend his time in rabbit-hunting, prize-fighting, or money-getting. For we ought to recognize that artistic enjoyment is available only to the properly qualified, and that the best in art is, as Shakespeare said, caviar to the general. You will remember that Hamlet advised the players that it was better to please one judicious person in the audience than a whole theatre full of others. Let it be noted that our best artists have always produced for a small and select audience. Only in modern times has *literature* been confused with best sellers. "Fit audience find though few" has for centuries been sound advice for artists. The painters of the Italian renaissance had little concern with pleasing the rabble, though that rabble was schooled to a much finer appreciation of art than the average citizen in America. They painted rather for the highly-cultured group of clergy, scholars, and nobles who inhabited the courts of the city-states. Wordsworth says that he told the story of *Michael* "For the delight of a few simple hearts."

For me there is no more illuminating statement in all the history of criticism than the sentence with which Lane Cooper begins his translation of Aristotle's *Poetics*. He says that each species of poetry is to be judged with regard to its characteristic effect "upon the trained sensibilities of the judicious." The criticism of poetry belongs properly, first of all, to those of judicious temperament, to men of sound judgment and good sense. Second, they must be highly sensitive to truth and beauty, men of delicate and refined sensibility. And third, they must be trained for their work. How shall they be trained? By long patient study of the best that has been written, by intimate familiarity with the great works of the past. Only thus can they bring sound critical judgment to the examination

of a new work. A modern student, brought up in an environment of corn-and-hogs or of Pittsburgh steel, or for that matter in the environment of Gertrude Stein and James Joyce, has no right to an opinion on Milton. For him to say that *Paradise Lost* leaves him cold is not a derogation of Milton; it is a derogation of himself. If he has the proper native susceptibilities to such poetry, which isn't likely, he still lacks the proper training in poetic appreciation. And it is just this training which we teachers of interpretation ought to supply. Here is the *appropriate* application of the psychological doctrine of conditioning. The fact that our responses are conditioned by past experiences is not an argument for allowing each student to go his own wild way. It is an argument for educating his responses so that he will be habituated to better reactions.

But, it is said (you have doubtless heard the objection from your students as I have from mine), that critics thus conditioned by the study of standard conventional works of the past are unable to appreciate anything modern and original. These objectors must be made to realize that originality does not bloom in a vacuum; rather it develops only from convention. The conditions for creative originality in poetry are exactly the same as in physics, or agriculture, or music, or cooking, or the construction of motor cars. Is it conceivable that an innovation in next year's automobile will be made by an engineer who has no acquaintance with past models? Is it conceivable that the great modern innovators in music—Stravinsky, Ravel, Debussy, Prokoviev—were not thoroughly schooled in the works of Tschaikowsky, Wagner, Beethoven, and Bach? Let our rebellious young student of interpretation first *learn* the traditions, if he can, before he tries to rebel against them. It is no objectionable restraint upon any student's originality to require him to discover the meaning of the poem he would interpret, and be bound by it.

Only those trained in critical scholarship realize how completely it is possible to know a poet. A sympathetic scholar properly trained in critical method can come to know a poet better than the poet knows himself. He will understand his thoughts, his emotions, his moods, his motives, his weaknesses and his failures. Through intimate acquaintance with his habits of production he distinguishes his better passages from the worser ones. If it were not sacrilege to attempt it, he might even rewrite the poet's worst passages and bring them up to the level of his best ones, such corrections being more typical of the poet than are his own recorded words. There are

many passages in Shakespeare which the critics agree are un-Shakespearean, and probably interpolated by some other person. But even if such lines were indeed written by Shakespeare, it is quite thinkable that the critics would still be right in declaring them un-Shakespearean. We are familiar with Aristotle's theory, a theory held by nearly all great artists and critics since his day, that art is imitation of nature, but that the artist eliminates what is transient and temporary and accidental, and reveals what is permanent and essential—nature's ideal form. As Joshua Reynolds said, "he corrects nature by herself, her imperfect state by her more perfect." And just so the critic may correct the poet by himself, his imperfect work by his more perfect.

Such depth of penetration into the heart of literature is what we should encourage in our students. We should ask them to go back to the poet's words, to the thoughts, moods, and images that moved him to creation, and then express with *voice* and *action* what the poet expressed only in words. Thus the interpreter may be as much an artist as the poet. He may apprehend the ideal form that inspired the poem as clearly as the poet apprehended it, and may express it in his medium of voice and action as vividly as the poet expressed it in his medium of language. Diderot, the great French philosopher, thought that he might go even farther and *enhance* the ideal type invented by the poet. He cites Voltaire's astonished exclamation when he heard a brilliant actress in a part that he had written: "Did I really write that?" At that moment, he says, "the ideal type in the speaking of the part went well beyond the poet's ideal in the writing of it."

The worst danger of the subjective method in interpretation lies just here—that the reader will express not the poem, but himself. It is this that has debased elocution and cheapened the educational value of our courses in interpretation. How much easier it is for the student merely to express himself than to undergo the hard discipline of study necessary to understand a great poem. And almost invariably our students prefer the easier way. I know of no more damning condemnation of this whole cult of expressionism in criticism and interpretation than Anatole France's bland confession that his type of criticism *"requires neither learning nor system."* Mr. H. L. Mencken, in one of his saner *Prejudices*, says that the function of a genuine critic, and, we may add, of a genuine interpreter, is to provoke the reaction between the work of art and the spectator.

The spectator, untutored, stands unmoved; he sees the work of art, but it fails to make any intelligible impression on him; if he were spontaneously sensitive to it, there would be no need for criticism. And now comes the critic with his catalysis. He makes the work of art live for the spectator; he makes the spectator live for the work of art. Out of the process comes understanding, appreciation, intelligent enjoyment—and that is precisely what the artist tried to produce."

It is these qualities of understanding, appreciation, intelligent enjoyment that we teachers should try to develop in our students, instead of merely coaching them in expressing *themselves,* or the half-baked impressions they get from a cursory reading of a poem. It is these qualities that are looked for by the judges of the Oxford Verse Speaking Festival. These judges, be it noted, are not teachers of elocution, but poets and critics, and they confer together before each contest to make sure they agree upon what the contest poems mean. They announce to the contestants that they "hope to hear speakers whose earnest aim is to display the poem and not themselves; who have sought to discover what the poet has put into the poem as a guidance to what they should get out of it."

On the futility and senselessness of this false theory of self-expression, let me quote in closing a statement by Gilbert Murray.

No doubt it had some excuse for coming into being against an excessive authoritarianism which tried to turn out all pupils according to one pattern. It was right to consider each pupil's character and personality and train it in appropriate ways. But to suggest that the pupil's *whole* duty is to express himself, and the teacher's whole duty to help him do so, seems to me the direct contrary of education. What I as a student have wanted to receive—and what as a teacher I have tried to give—has been always in different contexts the same thing: I wanted to get into contact with minds superior to my own, and thereby to become capable of seeing things that I could not now see, and appreciate and enjoy things that were now above me. We all start life with an extremely limited appreciation of the greatness and beauty by which we are surrounded, and also with a pretty confident opinion that a thing that does not happen to please us is not up to much. I cannot imagine an education which for me personally would have been more utterly damnable than to teach me to be contented with my existing powers and beliefs and just express them—to take the raw, untrained Australian boy called Gilbert Murray as the measure of the universe, and simply encourage him to go ahead. I trust however that this nightmare will pass.[4]

[4] "The Crisis in Morals," *Harper's Magazine*, January, 1930.

# SPEECH WORK AND THE WYOMING PLAN

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THE Wyoming Individualized Program Plan was put into operation at the beginning of this academic year. The bulletin announcing the plan gave the following statement of policy:

> The purpose of the University of Wyoming is to give individual attention to the needs of each student. Many students are seeking training to meet changed economic and social conditions. Many old types of training have become obsolete. Great opportunities exist in new fields of activity. For these reasons the University has embarked on a study of new objectives and training needs in addition to the standard curricula included in the regular catalogue. This study, begun more than two years ago, has already disclosed definite vocational opportunities, for which suggested programs are now available. This study is being continued and other programs will be announced as they are completed.

Briefly, the plan calls for a liberalization of all existing requirements, such as group requirements, departmental rules, prerequisites, college limitations, etc. A Central Curricula Committee is in charge of the whole program and working under the direction of the Central Committee are Special Curricula Committees. These special committees have in charge special programs, thirty-seven in number. These special programs start with the vocational and educational objectives and select from courses in any of the colleges a program for the student. This program is suggestive in nature and is to be subject to continuous revision. The special committee is continued as sponsor of the program. The committee is free to select for any given program any subject taught in the university, regardless of the particular collegiate affiliation of the student. The rulings of these special committees are, of course, subject to final approval of the Central Committee.

In order to make this program effective, the counselor system has been strengthened, giving each student the help of a counselor. In order to give effective freedom to students and counselors, the following devices and policies have been announced:

1. Relaxation of departmental limitations.
2. Waiving of prerequisites except in cases where courses could not possibly be carried successfully without the basic study.
3. Dropping of intercollegiate requirements which hamper freedom of cross election.
4. More liberal use of comprehensive examinations.

5. More extensive use of seminar procedure in the highly specialized courses.

6. Unifying control over programs by sanction and direction of Central Curriculum Committee and reference to faculty of major questions of policy.

The thirty-seven individualized student programs range from such selections as a two years' curriculum for electrical wiremen, metermen, or radio mechanics to a four years' curriculum in recreational ranching and a four years' fine arts curriculum. Of these special programs, eighteen are vocational, seventeen professional, and two cultural. Five offer two years' preliminary training, eight offer two years' training presupposing termination of residence after that period, twenty-four are four years' courses leading to a degree. Twenty-two of the thirty-seven programs suggest a year of public speaking, two suggest two terms, three suggest one term; two suggest a year's work in the oral study of literature, four suggest courses in the drama.

The plan has been in operation for only a single term and it is, of course, too soon to draw any definite conclusions; but certain facts give promise of practical importance to the speech work at Wyoming. In most of the suggestions for speech courses it is recommended that the work be taken some time after the freshman year, which would lead one to expect a noticeable increase in the enrollment in speech classes after the plan had been in effect for two or three years. Actually, however, the enrollment in the beginning classes this year was about thirty-five per cent greater than ever before. There have been few withdrawals and the teaching personnel has been taxed to the utmost to meet the increased load. If this trend continues throughout the year and then is intensified next year when the real increase in enrollment resulting from the new plan may be expected to begin, an expansion of speech courses and personnel will obviously be necessary. There may, of course, be other forces operating, but unless this sudden increase in enrollment is due to the new curricular plan's going into effect simultaneously in all four years, so to speak, it is difficult to find a cause other than the new plan, for the increase in total enrollment in the University was only about fifteen per cent.

One fact which has a bearing on the inclusion of speech in some seventy-five per cent of the suggested curricula is the experience of the Dean of Law School. Dean Arnold conducted a rather thoroughgoing investigation into the opportunities for students trained in

special combinations of law with other fields, and the employers with whom he corresponded or conferred consistently stressed the need for training in oral self-expression on the part of the graduates he proposed to turn out.

It seems safe to say that at least the vocational usefulness of our work has been recognized and that the new plan will offer us increased opportunity to demonstrate our right to a place in the new scheme of things.

Speech work at the University of Wyoming is conducted as part of the work of the English department. A number of years ago there was considerable agitation for a separate department. Depression conditions have set that issue aside for the time being. What effect this new plan will have on the possibility of a separate department remains to be seen. The plan's emphasis on the breaking down of departmental lines and its centralization of administrative functions may make the formation of any new department increasingly difficult. Also, the growing emphasis on the unity of all knowledge may make a re-evaluation of the theory behind the separate department advisable. Now that the educators and the public have recognized the importance of speech and we need spend less of our time and energy in promotional activity, perhaps it will be of less importance under what banner our work is offered, so long as the work itself is of high quality.

Here will be the real challenge of this new plan, the challenge of keeping what quality we have been able to achieve and of improving it under changing conditions. The forces operating in society today demand, it seems to me, that speech work to be of high quality should procede along two lines. First, it should give the student specific knowledge and skill in the use of those particular techniques of communication we call speech. Second, it should constantly stimulate the student to use those techniques in acquiring that broader, more complex and less easily definable quality we call education, or, perhaps, in its broadest sense, culture. Among the many criticisms leveled at our colleges and universities, there is none, it seems to me, more pertinent than the one that avers that, although we turn out thousands of finely trained individuals, we produce few educated ones. Training is concerned with the *what* and the *how* and stops there. Education is concerned with the *what* and the *how* and the *why*. Education requires synthesis, perspective, and above all, a sense of the significance of quality. Education develops the

individual so that he can perceive and respond to value, distinguish the spurious from the genuine, the superficial from the fundamental, the personal and local from the universal, the temporary from the permanent. It discloses underlying principles which give form to the chaos of experience. An essential of education is a broad background. Any speech instruction which fails to stimulate the student to a constant and life-long acquisition of that background fails in one of its most significant functions.

This Wyoming plan is but one of the many efforts being made to break down some of the artificial barriers which we have allowed to rise between the student and his opportunity for a more complete development. We shall attempt to adjust our speech work to that spirit of the plan. We have already tried to present our work so that students not only gained some skills but also some appreciation of the deeper personal and social significance of those skills. We have liked to believe that when we suggest to students that the *prime essential* of excellence in any branch of speech is general human excellence, in its broadest sense and with all its implications, we are in a very real sense serving the cause of civilization. When we insist that it is more important to be fit to speak than it is to be able to speak, we hope we are laying a real foundation for the acquisition of speech skills. We have attempted to show our students that learning to speak well is synonymous with learning to live well, and that what a man is as a man, he must be as a speaker. And we have attempted to show that after the early and elementary period of training has been passed, the most important single thing about any user of speech is the philosophy by which he lives—for it will color his every act and utterance—his every thought and purpose. In an age of mass movement and organization upon organization it is important that our citizens be trained to search out the philosophy behind the outer fact. We have attempted to show our students the relation between the acquisition of speech skills and the development of the ability to live as *complete* lives as personal and environmental factors will permit, for we believe that the good human life is the complete life, and that there is no subject in the curriculum better suited than speech to give vitality and purpose to the development of those attitudes which will make such a life possible.

We have had these objectives in mind as we adjusted our work to the forces which brought the Wyoming Plan into existence and we shall try to keep them in mind as we make such further adjust-

ments as seem necessary and appropriate. By so doing we hope we will, subject to our limitation, uphold the best standards of speech and of education.

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# WHAT MAY TEACHERS OF SPEECH EXPECT OF THE CO-OPERATIVE STUDY OF SECONDARY SCHOOL STANDARDS?

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WHEN teachers of speech were requested to criticize bodies of criteria being developed by the Co-operative Study of Secondary School Standards during the past winter, the response indicated definite interest. There was no indication, however, that speech is to be regarded as the major means as well as the end of education, and that all other things are of secondary importance. Instead, there was ample evidence of breadth of vision. These advocates of the importance of speech in the secondary school program justified attention to speech on the basis of its marked cultural value as well as its practical usefulness in the everyday life of every person. The Co-operative Study of Secondary School Standards seemed to offer a real opportunity of securing more emphasis on speech in the classrooms. The desire was expressed that teachers of speech might have the opportunity of knowing more fully what is the program and what are the objectives of the Study.

A brief history of the Study may be necessary in order to make clear what it really is. During the past eight years or more, various organizations have indicated in their meetings an increasing conviction on the part of administrators, in both colleges and secondary schools, that the standards for the accrediting of secondary schools are no longer adequate, however great has been their value in the past. There is widespread agreement that both they and the manner of their application are in need of extensive and thorough revision.

The following are some of the objections and limitations that have been pointed out in the existing standards and in the methods of their application: (*a*) There is too much rigidity; there is lacking the flexibility necessary for just application to the many types of schools—rural and urban, public and private, the large and the small, the school which should offer a general program and the school which

more properly offers a restricted or specific program. (*b*) They tend to stimulate a school only to secure and to hold accreditation or membership in the regional association; there is no stimulation for the many small or weak schools which could not hope for accreditation, nor is there stimulation for a school, once accredited, to be a better school than the formal standards require. (*c*) They emphasize the quantitative—so many books, so many dollars' worth of equipment, so many degree-holding teachers, so many pupils per teacher, and so forth—and fail to recognize qualitative factors such as professional growth by staff members, a fine school morale among pupils, a desire to make school rooms, halls and grounds attractive, an interest in good citizenship, or a desire and zeal for learning by practically all the pupils. (*d*) They tend to encourage adherence to curricula and teaching procedure which were definitely approved two decades ago, but which recent studies in curriculum making and psychology have frequently discredited. Illustrative of this is the fact of great individual differences among pupils calling for differentiated curricula and methodology rather than one body of content and one procedure for all. Other illustrations are the passing of formal and imposed discipline and attention to pupil interest instead; emphasis on current and environmental problems and conditions rather than simply the racial heritage; and stress on interrelationship between major fields and activities of learning and living rather than the segregation of subject matter into carefully separated entities. It is part of the task of the Study to correct the above-named shortcomings, as well as others that might be mentioned.

In August, 1933, a nationwide organization was effected. This was designated as the Co-operative Study of Secondary School Standards. A General Committee of Twenty-One and an Executive Committee of Nine members was provided for. Each of the regional associations—New England, Middle States, Southern, North Central, Northwest and Western—was assigned membership in these committees. The members of the latter committee were selected from the larger General Committee. To this membership from the regional associations were added advisory members from several national organizations interested in educational problems.

Since the organization of the Study, several distinct stages of progress in its work may be noted. The Executive Committee decided in June, 1934, that guiding principles for the accreditation and stimulation of secondary schools should be developed in the following fields: aims, staff, educational program, pupil personnel service,

finance, library service, plant, articulation, administration, institutional growth and outside relationships. Later a bibliography was made for each of the fields, although some modification seems to have been made in their organization. With this bibliography as a basis (including approximately 2500 titles) the literature in each of the fields was abstracted.

The next step involved the development of bodies of criteria and underlying principles for each field. This required not only the study of the abstracts already made but an extensive and careful study of the publications themselves in order that the philosophy of the writers might be understood. The resulting material, containing nearly 1500 individual criteria and eleven bodies of principles, was mimeographed. It was then presented to classes of graduate students in the summer schools of three colleges or universities. The membership of these classes consisted very largely of secondary school teachers and principals. College professors also participated in the evaluation of the material. Criticism was definitely invited and encouraged. The material as criticized was then collected and the criticisms were studied and organized. The results were presented to the Executive Committee at a six day meeting. Reorganization into five areas and modifications of the material were authorized.

During the following four months, material in the five comprehensive areas—plant, staff, pupil, educational program and administration—was developed, mimeographed and submitted to several hundred secondary school principals, school superintendents, professors in secondary education, state departments of education, and specialists in the several areas. Criticisms were again invited and encouraged and the results were once more studied and organized. Materials and criticisms were presented to a meeting of about 70 especially interested students of secondary education for suggested improvements. Again reorganization and modification were authorized, though much less extensively than previously. During the spring of 1936 the material was again revised and the Executive Committee then authorized that it be printed.

The next step will be experimental. The material now developed will be tried out during the school year 1936–37 in 200 carefully selected secondary schools throughout the country. Every state will be represented, as well as every type of school, including 25 non-accredited schools. For evaluating these schools, several bases or procedures are planned.

Each school will provide the Study with factual data regarding

its staff, its pupil body, its resources, its curriculum and courses of study, its plant and its community. Each school will also make a presentation of its philosophy of education and of its purposes and objectives, and in the light of these the school will be judged. A school whose purpose is vocational will therefore not be evaluated on the basis of adequacy of its preparation for college. Another school whose basic philosophy and purpose include a large measure of the religious will be evaluated according to a different standpoint from the usual public school, in which the teaching of religion is likely forbidden.

Another basis of evaluation is a series of standardized tests to be administered in each school in October and in May. All these tests will be administered by representatives of the Study and will be scored and evaluated in the central office in Washington, D.C.

A third basis for evaluating a school is its program of research, or evidences of experimentation, or carefully planned investigation and study of its problems. Indications of improvement as a result of such research or study will be sought.

An additional basis of judgment will be personal visitations of each of the schools. These visits will average two and one-half days per school. Four teams, visiting approximately 50 schools each, are being provided for. Each team will consist of three members, two of these being full-time visitors trained and employed by the Study, the third being generally designated by some authority within the state in which the school is located. In some cases, especially for larger schools, additional members will be provided. These committees will evaluate the school on the basis (1) of factual data and studies provided by the school, (2) of the school's stated philosophy and purposes, and (3) of the committee's own observation and study, using as means the criteria developed for this purpose by the Study.

Finally, each school is provided with copies of the principles and criteria developed by the Study and requested to evaluate itself. Each school also indicates what it considers to be the best elements of various parts and phases of its program as well as those in greatest need of improvement. A copy of the school's evaluation of itself is sent to the central office of the Study.

The evidences, procedures and results secured by these various means will then be carefully analyzed and the various bases for evaluation will be compared by the research staff. It is hoped that bodies of criteria having reliability and validity may thus be formulated and procedures for their application may be developed. These

criteria should be of such a nature that each school may constantly use them to evaluate itself and thus to stimulate itself to seek its improvement. They should also serve as a basis for accreditation by regional associations.

Regular readers of this JOURNAL will wish to know how the work and results of this Study will affect programs of speech in the secondary schools. It must be emphasized that there is no intention of dictating to a school what it shall offer or how it shall teach. It must also be emphasized that the work of the Study is incomplete and all criteria and principles thus far developed are tentative. The experimental program and its lessons are still in the future. Some possibilities regarding a program of speech may, however, be suggested.

If it is assumed that the psychologists are correct in the assertion that education—growth and development on the part of the pupils—is an active process and that the learner is therefore an active organism, it seems to follow that the mastery of good speech and speech habits is through actual speaking, not the mere learning of rules or directions. Moreover, abundant opportunity for speaking seemingly must be provided. This may consist of oral reports in class, story telling, conversation, dramatics or other forms of oral expression. In all these a good speaking voice is as important as the form and content of what is said, if the speaker is to be pleasing to his audience and, therefore, most effective. Psychologists also indicate that satisfactory or desirable results can generally not be expected if insistence on correct form and habits is the work of only one teacher during one hour per day while incorrectness is permitted at all other times and places. If the task of the school is the development of the pupil along desirable lines, it may be argued that subject matter is at best a means to that end, rather than an end within itself, and that emphasis should therefore be on pupil growth, important phases of which are development of desirable skills and habits.

During recent years educators as well as mental hygienists have emphasized the desirability of self-expression on the part of the individual. This challenges the creative ability of the learner. It is highly satisfying to excel. Speech and the effective use of the voice offer great opportunity to effective self-expression, may challenge the creative, and encourage excellence.

There has been widespread demand that our secondary schools emphasize the experiences of everyday life, the understanding of and effective participation in those activities in which all engage, rather than those fields of knowledge which are largely preparatory

for college and are therefore needed by only a minority of pupils. Since the outcomes of the Study will probably agree with this demand, the advocates of more emphasis on speech may find great opportunity.

In their present form, the principles and criteria developed by the Study recognize the part of pupil activities or the extra-curricular program. This may provide for a diversity of clubs or organizations, many of them concerned primarily with speech activities and the seeking of proficiency and efficiency in speech.

One more illustration of the part teachers of speech may play in the results or outcomes of the Study is added. Definite recognition is made of the increasing need of preparation for the effective use of leisure time and energy. This is a problem which faces both youth and adulthood. Youth's opportunities to enter industry or to engage in vocational activities are becoming more and more restricted. The dangers of the consequent leisure are very considerable. Development of speech ability and participation in speech activities offer constructive possibilities for the use of such leisure. Such activities may, during the period of youth, be largely a matter of play and entertainment. They are closely allied to, or form effective preparation for, many activities increasingly demanded of the good citizen, such as participation in the civic and political life of the community and membership and participation in clubs and their work, church work, and similar types of organization and activity.

It is again emphasized that, in the present stage of development, each school is free to offer Latin and geometry or not to offer them. Similarly the school is free to emphasize speech or not to emphasize it. But the opportunity is there. Let those who believe in the advantages or necessity of Latin, geometry or speech demonstrate the virtue of their claims. The writer speaks only for himself, not the Study, when he says speech deserves very, very much more time and attention in the school program than has been given it in the past.

# ADAPTING SPEECH TO THE HIGH SCHOOL PROGRAM

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*THE philosophy underlying a speech training program.* What should be the fundamental purpose of high school speech training? Today many schools point with pride to what is being done for the student with a speech defect or for the team debater and the school actress. It is concluded all too often that this constitutes an adequate and complete speech program. The writer wishes to imply nothing but commendation for the finest possible training of both the superior and the defective speech students. This article, however, is based upon the philosophy that education is for the many, and therefore that no speech program merits pride until it provides training for all.

Another questionable educational presumption is found in the requirement of three to four years of training in English and written composition, while it seems to be agreed—even by the teachers of English—that nine-tenths of all communication in life is oral. Can our English training program be regarded as complete so long as it fails to take cognizance of this predominance of speech in the average person's communication? The man in business may employ a secretary to carry on his correspondence, but he must speak for himself; the man in the factory, in order to become a foreman, must be able to direct others by oral communication; the clerk in the store, the man on the farm, the woman in the home, the child in the classroom —all must be able to speak. At work and at play speech is constantly in use. To give training for better communication in life's situations should be the purpose of a complete speech program.

*The purpose and place of a fundamental course.* The very foundation of our speech program must be the course in fundamentals. If this is to serve the vast majority—the average students—and if our general purpose is to improve communication, what should be the specific aims?

Certainly one of the principal aims of the fundamental course is to teach the student to choose subject matter appropriate and interesting to himself and to his audience. This, incidentally, offers one of the greatest opportunities for integrating the speech work with the entire high school program. Materials learned in content courses,

such as history, science, literature, and manual arts, as well as those drawn from the students' own reading and experience, furnish very good subject matter.

After a student has selected his subject, a second aim is to assist him in limiting, planning, and organizing his material.

Third, a student must be trained to use language appropriate to the speech occasion and to the audience. This will include recognition that words added to his reading and writing vocabularies have not necessarily been added to his speaking vocabulary.

It is strange how long it has been assumed that by some mysterious transfer, training in written composition could suffice for training in speech, or that speech is some sort of instinct needing only maturation for its development. Speech, however, is a capacity dependent upon specific training. Therefore, a fourth aim of the fundamental course must be to develop a pleasing speaking voice—one that is direct, conversational, and well modulated. For radio as well as for direct audience speaking, this is essential.

And fifth, students must be trained to gain poise and self-control in all speech situations.

To prepare the student for speaking before an audience, other aims are necessary: namely, to master eye contact with the audience, and to have good bodily action in platform movement, gesture, and facial expression.

What should be the place and nature of this fundamental course? If it is to reach all students, it should be required rather than elective. Usually an elective course is chosen only by the most talented; the average pupil knows that he cannot compete with dramatic stars or silver-tongued orators. He avoids such a course. When the fundamental course is designed for the average and required of them, it can then be essentially practical and academic in character. Such a course should be placed early in the curriculum in order that students may benefit while in school and apply good speaking techniques to recitations and reports in other classes. During the later years of high school, elective courses in speech may be offered for those who desire advanced work—a desire which may have been awakened by the required beginning course.

In order to avoid the consideration of speech as one of the "frills" of education, and to assure its receipt of academic credit toward both high school graduation and college entrance, some schools have been compelled to label the speech class as English. Quite prop-

erly, this situation has aroused the indignation of many teachers of speech. The writer agrees that speech should be recognized as speech and should be taught by a trained teacher. Yet it matters little how the course is listed in the school catalog. The educational end justifies the use of whatever means may be available, and only through such use may an ultimately desirable program ever materialize.

*Adapting English I to fulfill the speech purpose.* The writer—a speech major—upon entering the teaching profession nine years ago, found herself confronted by a situation not unlike that facing many teachers in the field today. In the school curriculum was an elective speech course chosen by a few of the best seniors. Then came the opportunity to make English I for freshmen a required course in speech. Classes met five hours a week for one semester. Had the speech teacher not co-operated with the English department, a golden opportunity would have been lost. Of course, the speech teacher designated the work as speech, and soon the students were talking about their speech class. Parents, other teachers, the school principal, and the faculty adviser whose duty it was to classify students for courses in the curriculum—all adopted the term "speech." And speech it surely was, though it was listed as English I and was given academic credit toward high school graduation and college entrance.

For purposes of clarification sample weekly assignments are outlined below.

A. Story telling—narration
   1. Story from the student's reading
   2. Original story
   3. Story from experience
   4. Current event

B. Explaining—exposition
   1. Giving simple directions to a stranger
   2. Explaining a game
   3. Chalk or blackboard talk
   4. Object talk

C. Picturing—description
   1. Picturing a building or scene
   2. Describing a lost article
   3. Describing a person—character and personality as well as physical appearance

D. Convincing and persuading—argumentation
   1. Sales talk—for article or idea

2. Speech on the greatest need in school or community
3. Elementary debating on a local question
   a. To determine issues
   b. To organize material
   c. To learn duties of each debater
   d. To practice team work and co-operation

E. Special speech assignments
1. Introduction of speakers and presentation of gifts
2. Responses and acceptances of offices and gifts
3. After-dinner toasts and speeches
4. Memorized selections or declamations
5. Parliamentary drills

The speech instructor attempted to correlate the speech assignments with the students' knowledge of written composition, thus the four divisions of composition were followed—narration, exposition, description, and argumentation. The special speech assignments in Division E proved so helpful and popular with the students that no criticism of them was forthcoming from the regular English teachers during the seven years the writer taught speech in a high school English department.[1] It may further be explained that the weekly assignments were either written in full or carefully outlined and submitted two days prior to the date the extempore speeches were delivered. Other days of the week were devoted to exercises in vocabulary building, grammar review for the correction of errors made on previous assignments, reading aloud, impromptu speaking, and parliamentary procedure.

A closer examination of the speech assignments will reveal a correlation with other subjects in the school curriculum. Current events are also studied in the history class. Chalk talks are frequently used to explain problems in the mathematics class. Object talks allow students to introduce laboratory experiments in science and projects from manual training, home economics, or art classes. Students may even tell of the work done in their gym class when they explain a game; many choose to explain athletic games for this assignment. After dinner speeches train students for their class banquets; parliamentary drills, for their club and home room meetings. Thus speech can be adapted to the high school program and makes its contribution to better achievement in all classes and all activities.

[1] English Department of Dearborn High School, Dearborn, Michigan.

Students should be encouraged not only to correlate their speech assignments with those of other classes and activities in school but also to keep constantly in mind the six major aims of the fundamental course in speech. Beginning with the first story and throughout the semester, students in the speech classes (English I) were trained in the choice of interesting subjects, organization of material, use of appropriate language, development of a good speaking voice, mastery of poise and self control, bodily action, and audience contact. The aims emphasized in the assignments for the first month were choice of subject and gaining of poise and self control before an audience. In exposition the major emphasis was placed upon organization of material for clearness and understanding. The chalk talk offered an opportunity for the students to practice facing an audience and at the same time pointing to their drawings. Gestures as well as audience contact were likewise practiced in the object talk. In descriptive speeches, the use of appropriate language was foremost in attention. To convince and persuade others through argumentation, the students were required to employ all the aims emphasized in this fundamental course. The extempore method of speaking was used in all assignments with the exception of the one memorized selection or declamation. In the latter, students were given specific training in voice and bodily action.

*Classroom procedure.* To make certain that the major aims of the course were not lost sight of, each student was provided with a speech chart which was kept, with his weekly assignments, in his notebook. This chart was arranged as follows:

| Date | Assignment | Subject Matter | Language | Speech Difficulties | Bodily Action | Audience Contact | Grade |
|---|---|---|---|---|---|---|---|
| | | | | | | | |

Items on the chart were given the following interpretations and subdivisions:

Subject matter—interesting and well organized
Language—choice of words and use of grammar
Speech difficulties—voice, loudness, rate of speaking, etc.
Bodily action—posture, poise, gestures, movement
Audience contact—eye directness, conversational manner

Before the delivery of the speech assignments, students removed from their notebooks these charts and handed them to the instructor, who recorded criticisms and suggestions on the delivery. At the close of the class period the students called for their charts and during the next week improved on their weaknesses and corrected any errors,

making certain not to re-commit the same faults in later assignments.

One procedure in which the students took enjoyment and proved themselves capable was parliamentary practice. Drills were given near the beginning of the course. In each speech section officers were elected every month. On days when speeches were delivered, the teacher did not appear at the front of the room. The president called the class to order. In his absence, the vice-president took the chair. The secretary called the roll, checked attendance, and kept a complete record of the week's assignment, the drills, and the exercises, which was read in the business session at the end of the week. This served as a review. The treasurer, besides acting as assistant secretary, had little work to do except when some classmate was ill and pennies were collected to buy a convalescent card, or at the time of the annual freshman speech banquet. Under old business, the class members could ask questions regarding the week's work. For new business, the teacher was called upon to give the assignment for the next week. Under this heading also came announcements of interscholastic speech contests and school activities. As a part of the business session, too, classes planned and made arrangements for their banquet.

At the close of the business session, which lasted only a few minutes of the hour, the president appointed a chairman for the day. The students then placed their notebooks on the desk and handed their speech charts to the instructor. The chairman sat at the desk and drew notebooks to determine speaking order. After each speech the chairman called upon various class members for comments and suggestions on the speech. These comments were based on the items on the speech chart. Each class member arose, addressed the chair, and answered the particular question asked by the chairman. Thus students were held responsible and were very attentive. In fact, when students manage their own class, they cause no disciplinary problems. If the teacher was called from the class room when the chairman was not at the desk, the president immediately took the chair and continued the day's work.

An instance of student ability to lead their classmates may be interesting to the reader. One day, in the absence of the speech teacher, the class was called to order by the president and a grammar review exercise begun. The principal came to interview the teacher, and not finding her in the class room returned to his office. Nearly an hour later he again went to the speech room. The teacher was

still missing. When he inquired of the student presiding at the desk concerning the whereabouts of the teacher, the student replied that the class did not know, but that the lesson had been completed and every member had co-operated. The principal discovered that the teacher had reported her absence to the office, but through some error no substitute had been sent. This capable speech class was composed of thirty average freshmen. The importance of utilizing parliamentary procedure and student self-government cannot be over-emphasized and the speech class should provide this training.

*Summary, and some thoughts on educational responsibility.* The writer wishes to reiterate her philosophy. A speech course should be recognized as speech, be taught by a trained speech major, be required of all high school pupils, be placed early in the school curriculum, and be given academic credit toward high school graduation and college entrance. Until this Utopian situation can be realized—or perhaps as a step toward it—speech teachers in high schools will have to use their own ingenuity and introduce the needed speech training into the school curriculum as best they can. The present article has sought to illustrate the potentialities of the latter course of action. The sample weekly assignments and details of classroom procedure were taken from a course in which a speech teacher taught speech—although it was catalogued as English. It is hoped that they may prove stimulating to that great number of teachers who must face similar situations.

The responsibility for establishing a fundamental course in speech for high school students rests with the university and college departments of speech. First, departments of speech should outline a standard course that will meet the needs of the pupils and for which high schools can give academic credit toward graduation, and which universities and colleges themselves will accept as fulfilling entrance requirements. Second, it is the duty of the college and university departments of speech to train their speech majors to teach a fundamental course. Departments must not allow their students who expect to teach in high schools to become so involved in a speech correction program, or by the dramatics, interpretative reading, and forensic activities that they over-emphasize one phase of the speech field and as teachers lose sight of the fundamental course which will benefit the vast number of average students in the high schools of our nation.

# BUILDING A PROGRAM OF EXTRA-CURRICULAR SPEECH IN HIGH SCHOOL

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SPEECH in the curriculum of a high school is one thing. Speech outside the curriculum is quite another. The object of this exposition is to show that high schools unable to set up a curricular program of speech, for one reason or another, may very well set up an extra-curricular program that is both interesting and effective.

In a small Ohio town, there had been for years a debate interest, quite animate at times and quite desultory at other times. In 1929 there had been one interscholastic debate, and no one cared in particular whether there should ever be others.

In six years, the picture has changed. In the fall of 1930, six people finally appeared to try out for debate. There was no other type of speech offered. Now, ninety-six people have already signed at the close of this school year to begin extra-curricular work this fall in six types of speech. The five types other than debate are extemporaneous speech, original oratory, oratorical declamation, dramatic declamation, and humorous declamation.

There is, obviously, a reason for this considerable increase in interest in interscholastic speech. To my mind there is no doubt as to what has made it possible. The comparatively recent trend in the direction of what we are pleased to call tournament contest speaking is the answer. This development has multiplied the opportunities for participation in high school speech. The schools which avail themselves of these opportunities are rewarded with growing rosters of speech candidates.

That has been our experience. We find three types of tournament contests, with many variations, in Ohio. There is the Ohio State High School Debating League, sponsored by Ohio State University; the nation-wide National Forensic League; and numerous college invitational contests. We have consistently availed ourselves of all of them.

This, of course, is not a justification of tournament debating and speaking, neither is it an explanation of how the various forms alluded to work. We shall, instead, consider how one specific school speech program has been built around tournament participation. Conclusions, one way or another, may be drawn to suit the reader.

In debate, as in all the other types of speech, all the candidates are called together in the first week of school. The thirty to fifty debaters are then fully informed as to the plans for the season ahead. Everybody is pointing for the tournaments and contests. The first three weeks are assigned for working on cases. Immediately following this comes a series of intra-squad debates. This system lasts several weeks and is followed by several inter-scholastic non-decision debates. Here, each school sends four teams into debate simultaneously, the coaches going from one group to another and then conducting a forum period afterwards for the debaters.

On the first week-end in December, our school conducts a non-decision debate clinic. At the last two, there has been an average of 250 speakers present, representing a fifth of the counties of the state. Four rounds of debates are held, and a period of time is taken during the day for open forum discussions led by competent college speech men. Exceeding enthusiasm has been the mark of these gatherings. Any school may enter as many squads as desired, and beginning debaters respond with enthusiasm to the places made for them under such a set-up.

The State Debating League season opens in January. It continues for about eight weeks. Then come several college invitational debate tournaments, one of them featuring radio debates. A little later, the Ohio District of the National Forensic League conducts its practice tournament, then its official tournament. First and second place winners from both the State Debating League and the National Forensic League Tournament are eligible to participate in the national high-school speech tournament. The times we have done so have been memorable. The competition was noteworthy, and the debaters learned much they never knew before. Too many debates? Well, about sixty a year, counting both decision and non-decision contests. Tournaments give opportunity for many debates, and they thereby give opportunity for many people to participate in debates. Once such was not the case.

As with debate, so with the other types of speech. Orators are at once started out on platform work. By the last of September, the oratorical booklets of the Ohio Council of Churches are ready. These are the Peace contests. They are sponsored by the churches, but the schools do the work. We usually have twenty orators entered. They get from two to three months of work in going through the contests. Then they are ready for the college invitational contests; next, the Ohio District Tournament of the National Forensic

League. A year seldom passes when some orator does not survive these qualifying events and get into the national contest.

Extemporaneous speech procedure is quite the same. More contests in this type of speech are being offered every year, particularly by colleges. All the other types of tournament are offered in this event also. Another innovation or variation of the tournament procedure here is one we are now giving a trial. It is the inviting of a rather considerable group to send speakers from their respective high schools to a week-end of tournament procedure. Four separate rounds of speaking ensue, using the very excellent method of subject assignment used by the National Forensic League. All speakers, however, judge each other in the various rounds. In a brief forum period following each round, the speakers speak a moment or two again, explaining why they judged as they did. High school coaches, at least three for each round, sit in and direct the thinking of the students. It is doing much to stimulate a better type of extemporaneous speaking.

Our interpretative contest work, in what is often referred to as humorous and dramatic reading, is just as thoroughly planned and just as definitely directed towards the tournaments of the year. There are usually from thirty-five to fifty candidates. Three definite dates are selected from October to January for regular contests among these readers under usual contest conditions. Each reader must use a different reading for each contest. Five judges are used each time. None judge twice. Accumulative rankings are kept and are available for the student to consult. Highest ranking readers at the end of this period are given preferred rights to the more important tournaments.

Any school may point to its interscholastic speech record with pride so far as winning contests in concerned. In every one of these six types of speech, we can point to a winning record of better than seventy per cent against county, district, state, and national competition in an average of more than three hundred contests in each event over a six-year period. There is just one conclusion that I wish to draw from that fact. It is that a thoroughly planned speech program in which speakers are developed in the manner indicated is consistently effective.

From the preceding, it may be inferred that our policy has not been to bring along the young speaker with the crusading conviction that competition is bad and that winning is a most undesirable objective. If we cannot train character through speech which seeks to

arrive at a decision, how may we any better hope to train it by a philosophy that speech is merely a vehicle and that that vehicle is not supposed to go anywhere?

We have built an extra-curricular speech program around tournament speech contests. We feel that it has been successful because it has produced certain definite results which the school never achieved before in a quarter of a century of secondary speech work. Some of those results are: a considerably larger group of active speech participants; an opportunity to know and engage in more types of speech; the retaining of everyone who comes out for speech rather than a few following tryouts; a tremendous increase in the opportunities for students to learn by doing and by contact with other schools and communities; a motivation for doing more work and searching for improvement; and the acquisition of a far greater proficiency in speech during a high school career than can be had through classroom or academic training alone.

And, if that last seems too broad a generalization, I should be glad to do this: at the end of any year, pit any of my speakers against those with classroom training alone in contests judged by acknowledged experts, to see which shows the greater proficiency. But, of course, that would be a decision, wouldn't it?

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# SHOULD SPEECH BE TAUGHT IN OUR SECONDARY SCHOOLS?

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Everyday affairs in the realm of social and business activities demand a practical method of speech making, both for the student who is to go into the world of business and the man already in that world. Public speaking is not an exhibition, but in its larger aspects, a purposive attempt to communicate meaning, to stimulate thought, and to form opinion.

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The number of students in our schools and universities who expect to enter the professions of which public speaking will be an integral part is very small in proportion to the number of those who expect to enter private business. From more recent reports of the various high schools and colleges, it is evident that men and women who enter business are rapidly increasing in numbers, while those who enter the professions, law and the ministry especially, are in

proportion decreasing. Here, then, is a condition of affairs which demands our attention.

There are those who think that public speaking ought not to be taught at all, that if a person has something to say he will be able to say it. Should we, then, teach speech? What good will it do? Now, I shall not speak of the necessity that comes to every educated man, sooner or later in life, to address a body of his neighbors on any of the innumerable occasions in the life of a citizen when a theme of general interest is under discussion. Yet it would seem strange indeed, when a topic affecting the well-being of citizens in a community is being discussed, to see the educated man, the man who has had more advantages than the majority of his associates, sitting in a shadowy corner of the room because he is unable or unwilling to express openly, and on his feet, the many thoughts that arise in his mind while he is sitting there. In this paper, we shall not consider the advantages that correct speech affords in private conversation. We are told that conversation in the present age is a lost art. If this is true, there may be another reason for it than the mere lack of leisure among the intellectual; it may be that slovenliness in speech has become a mental habit. Let us disregard this point also, and in pursuance of our object to bring this discussion to one of its very first principles, consider the question that every hard-headed student who wants to go into business asks; the question of increased earning capacity, the question of dollars and cents: "Will the lessons learned from courses in speech enable a man to make more money?" In answer to this question, let us consider several bits of testimony which at first glance may seem to have no close connection, but which may, after all, have some underlying general principle of agreement.

The superintendent of a certain high school in one of the largest commercial cities of the world sent out a circular letter to every business firm of consequence in the city, asking those firms what, in their opinion, was the most important thing he could teach in order to enable students to grapple more successfully with the problems that would await them in the business world. Ninety-nine per cent of those business firms laid stress upon the advantage of being able to speak and write the English language accurately and forcibly.

The chancellor of a well known university had a meeting with a body of engineers. He asked them what they considered the most important part of an education. Now, their answer may seem a strange one, but I quote it exactly as it was given: "We presuppose

that graduates of an engineering school will have some knowledge of the principles of their profession, but you, Mr. Chancellor, cannot emphasize too strongly the advantage that accrues to men from the ability to think on their feet, to express a well-thought-out proposition extempore, to adapt themselves and their conversation instantaneously to changed conditions as they may arise. We value this ability of rapid and clear thinking and expression more highly than almost anything else." What is true of the college graduate is true of the high school graduate who enters the business world.

Last year a group of fifteen business men of the Florida Public Service Company asked to be given a course in public speaking that they might have the practice in speech exercises which would give them more confidence, and that they might know more of the art of constructive speech, as they were often called on to go before organizations to explain their business methods and manner of operation. This group of men met once a week throughout the fall and winter, and received such benefit from the course that they not only plan to continue with the present class, but also have organized a class for the junior members of the company. To further the interests of the employees and to instruct the general public in the workings of public service, a contest was conducted in New York City, and one member of this class went to New York and won $100.00 in gold as first prize. There were twenty-six states represented in the contest.

In the fall of 1930, the writer was asked to address the Sorosis Club in Orlando on the development of a good speaking voice. The members of this club decided that they would like to take a course in speech. Sixty-seven members registered for the class work. If they, as adults, felt the need of speech development, would they not be in favor of their children studying the subject if it were taught in the schools today?

The plan carried out in these classes was as follows: Practice as if speaking before a small group of people; and do twelve lessons with exercises for daily practice. The lessons consisted of vocal development, breath control, enunciation and pronunciation, the proper use of the organs of articulation, contact with an audience, how to write a speech, common reading, and how to overcome stage-fright.

All of these subjects could be and should be taught in our secondary schools. Practice, and practice alone, with the opportunity of trying it over and over again, is the only way to gain confidence.

Several years ago the speaker was asked to conduct classes in speech in five of the grade schools in a Massachusetts city in order

to find out what results could be obtained. It might be interesting to relate in detail, if time permitted, some of the particular cases discovered, such as lisping, stammering, and self-consciousness, which without correction handicap an individual all through life.

It was found that children up to the ages of thirteen or fourteen respond very quickly and enthusiastically to the same exercises given to adult classes, if these exercises are modified so that they can comprehend the meaning of the technical terms. The classes were limited to twenty-five pupils, and the superintendent of the schools sent out a special notice of this extra course of study, asking the parents to co-operate and pay the small sum of $2.50 each for the course of twelve lessons. The parents were willing, and paid the amount specified.

The point I wish to make is this: An opportunity to learn to speak well early in life forms a precedent in the minds of children which will guide them all through life; for what we have once accomplished, like riding a bicycle, or swimming, we can do again, years afterward—or we think we can, and that is half of the battle. Being able to think we can! It is victory in itself. One of the first exercises given in a speech course is in the form of a short poem, entitled "The Way to Win":

> If you think you are beaten, you are;
> If you think you dare not, you don't;
> If you would like to win, but think you can't,
> It's almost a cinch you won't.
> Life's battles don't always go
> To the stronger or faster man;
> But, soon or late, the man who wins
> Is the man who thinks he can.

Now, unlike as these illustrations may seem, is there not an underlying unity in them? What does "writing and speaking the mother tongue well" mean but the conveying of thought, clearly and powerfully, to persuade? What does "thinking on one's feet and adapting one's case to the case of the other man" mean but the skillful presentation of facts in order to persuade? And what does "ability to meet the case of the opponent without giving offense" mean but convincing refutation in order to persuade?

Now, if we agree upon these points, that the study of speech is of worth to the man who does not intend to enter public life as an orator; if we agree that it will help the man to sell goods, or to make his customers accept a proposition, or to present his point of view, whether before a board of directors, or the cashier of a bank, and

if we agree that training in speech should begin early in life, why not make some move to arrange to have classes in speech taught in our secondary schools?

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The manner in which one uses his mother tongue is looked upon as showing more clearly than any other one thing what his culture is, and what his associations have been.

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# METHODS FOR TREATMENT OF DISORDERS OF SPEECH DUE TO BIRTH INJURY

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I HAVE chosen the subject *Methods for Treatment of Disorders of Speech due to Birth Injuries* for two reasons. First, because it seems to me that these cases are more seriously handicapped than any others; and second, because I have found practically no literature that deals with this type of case in the way I consider is most helpful; that is, by working for motor control and speech response through physical therapy. There are a great many cases of birth injury that have no motor handicap but are mentally deficient. There are others that are deficient in both mind and neuro-muscular activity; and yet others, with minds that may be highly intelligent yet incapable of expressing themselves because of motor disfunction and defective speech, or no speech at all.

I shall confine this paper to this latter group, which includes cases suffering from a severe motor handicap with varying degrees of spasticity and athetosis, and yet possessing a native mental endowment above their functional level. In a great many instances there is *no* speech, and in cases where there *is* speech, it is apt to be labored and ataxic, a condition known as dysarthria. Defects of speech, together with general neuro-muscular inco-ordination which affect gait, posture, and voluntary muscular effort will give the clinical picture.

The question arises, how are we to determine the mental capacity of these children when they are unable to take performance tests because of motor disfunction, or a verbal test because of a lack of intelligible speech? All methods for determining the development of intelligence are based on its expression in speech or motor reaction, and one of the most important problems we have to consider is the

extent, if any, to which the growth of intelligence is hindered by a lack of either or both of these mediums of expression. The mental capacities are frequently higher than the functional level, but are inhibited in expression because of motor handicaps and lack of normal speech. Dr. Winthrop Phelps says, "All cases showing dyskinesia as the result of birth injury *should be treated unless or until* it is proved that their intelligence is so low that treatment can accomplish little."

The pupil should be given a thorough examination by his doctor to determine the type of dyskinesia, whether spasticity, athetosis, or both, and exercises prescribed to suit the individual case should be given. Generally speaking, however, the first essential in motor re-education is to obtain as complete relaxation as possible. When this has been accomplished and the child can keep this relaxed position, begin with a passive, progressive program of physical training, giving the exercises slowly and in rhythm, beginning, of course, with the proximal joints. In some cases of athetosis it is necessary to begin with trunk muscles and then the proximal joints. The normal motions of hip and shoulder consist of forward and backward flexions, abduction and adduction, and internal and external rotation.

The first purpose of motor re-education is to obtain motion of the limbs through the equal direction of a pair of antagonistic muscles. This training of the coarser movements builds up a better base on which to develop the finer co-ordinations when the time is ripe for this development. Elbow flexion and extension should be accomplished before working for pronation and supernation of the forearm. Exercises for hand and foot follow in progression.

The over-flow activity presents the most difficult problem in working with cases where athetosis is preponderant. In the re-education of the muscular habits, the old and harmful habits must be discontinued as far as possible and all stimuli avoided that tend to bring them into play. In practically all cases within this group that have come under my care, I have noted that the speech disorders were improved during the time when the physical-therapy treatments were being given and before actual work on the speech was begun.

In beginning the speech exercises, I have the child lie in a relaxed position, and since breath is the foundation for tone, I work first for centralized, easy, rhythmical breathing. I take next the initiation of tone, "ah," being careful to eliminate all overflow activity in the muscles of the face. After establishing the fundamental tone, I take, in order of progression, those articulatory positions which the

child can most easily form, keeping as my goal volitional control of the speech musculature with the elimination of all overflow activity in face and body.

I think perhaps all this will be more readily understood by reference to actual cases treated. In the first case which follows, the flexor muscles of the leg were hyper-active, and the extensor muscles exhibited little activity. Where such a condition exists, care must be taken in the selection of exercises that will tend to develop the extensor muscles and relax the flexor muscles.

*Case 1.* This child, a boy, was first put under my care November 17, 1929, when he was eight years old. I note from his medical history that he was an eight months baby weighing five pounds at birth. Said to have had normal birth. First and only child of mother aged 41. Physician attending at time of birth reported a case of internal hydrocephalus. Other attending physicians since are inclined to consider it a case of birth injury. Family history negative. His mother states that the child said a few words at the age of two, but could not speak sentences until the age of six. He took his first steps with support at the age of seven, his first steps alone at the age of eight.

He was very spastic and lacked co-ordination and muscular control in all functions. He was unable to clap his hands or strike a note on the piano with one finger. His arm and hand worked as a unit, and he brought the big muscles of his legs into play trying to place his hands on the piano. He was unable to hold up his head; it lolled. He walked with deep knee flexion, on tip-toe, inclined to drag his right foot. Right arm and left foot gave better response. He fell a great deal and could not get up. He could not sit alone on the floor to play. When lying down he could not pull himself up. He was unable to cross his legs, lift his hands to his face, open and close his hands, protrude his tongue, or close his eyes at will. There was a deviation of one of his eyes. He could not feed himself nor drink water alone, did not choke, dribbled badly. Personal habits were formed at normal age. His speech was very spastic and ataxic, one word or syllable at a time. Practically all words were whispered. However, on occasion he yelled unintelligibly. The entire body made the effort for speech. He was slightly underweight and below normal height. He apparently had a bright mind.

*Therapy.* Treatment began with a course of passive, progressive gymnastics, all exercises being done to music, with pupil lying down. A very short period was given to breathing exercises, tone emission,

and articulatory work. At the end of ten months he was able to take most of his exercises sitting up. On account of this progress, his program from now on was more active than passive. In March, 1932, he fell out of his toy automobile and sustained a severe blow on his head. This was followed by a convulsion, the first he had ever had. He was unconscious for about one hour. His progress was apparently unaffected by this fall, but in October of the same year he had another similar accident followed by two brief convulsions. Whether the lesion spread or he developed fear from these accidents is debatable, but he gradually stopped walking unless assisted. Otherwise he has progressed continuously.

In December, 1933, I attempted to teach him to read and write. The stimuli due to the use of the pencil caused such spasticity that it was necessary to discontinue the writing exercises. His reading was handicapped because he could not focus his eyes, and in January, 1934, his eyes were examined by a specialist who diagnosed "defective vision, probably from disuse," "squint probably brought on by same factor causing general condition and is aggravated by lack of normal use." He suggested certain exercises for his eyes, and since then the child has completed nearly two primers.

*Present Condition.* His head lolls very little and he is able to hold it up most of the time. His exercises with his right arm are all active, while in his left arm there is still a decided spasticity in the elbow. He is able to play simple airs on the piano with either hand. There is a personality deviation which is, at present, his worst handicap. I feel sure that he could dress himself and feed himself, if he would. He has at times performed these personal tasks.

His voice is husky, but his articulation is good and he can say an entire sentence on one breath, although his speech is labored. His progress in speech is largely the result of his own efforts in playing at radio broadcasting. He has a splendid memory, a ready wit, and possesses an unusual vocabulary for one his age. As a result, some of his broadcasts are easily worthy of a high school child. My greatest efforts, at present, are centered on the personality deviation referred to, and once this is overcome, I believe that he can progress to the point where he will be able to live his own life independent of personal assistance from others.

During the past month he was given a Binet-Simon test, and the examiner says his I.Q. as found by the test would not be quite fair to him. It is better to tell what he did with the test. He completed satisfactorily all parts of the test through the tenth year except those

depending on reading or drawing. He completed one test in the twelfth year satisfactorily. He has an especially good memory for long sentences and digit numbers.

The next case for our consideration was referred to me by Dr. Benjamin Bashinski, of Macon, Georgia. I quote from the Doctor's case history: "In my opinion, this is a typical case of birth injury. He was very late in walking, talking, and erupting teeth. From the time I first saw him, his co-ordination was far from normal. Family history, negative."

The child came to my attention for training when he was six years, eight months old. He was extremely nervous, lacked co-ordination in all his movements, and though delicate was in a fairly good state of health. He manifested a decided overflow activity in his face, neck, shoulders and hands during the performance of any task, and during the emission of speech. Although he could walk and run, his gait was unsteady, but due to a remarkable sense of balance, he had few falls. He walked with his head thrust forward, and with his neck muscles relaxing and contracting at intervals. His articulation was fairly good, but his tongue was in constant motion and his words were disjointed and disconnected. Overflow activity throughout his entire body was particularly noticeable for several seconds, whenever he started to speak. He dribbled a great deal. He had completed first grade work in the public schools and his teacher reported him a "very bright child." He was unable to focus his eyes on an object moved across the room. When attempting to write, he was unable to write more than one letter at a time without taking up his pencil. He had no control over his breathing, and could not voluntarily blow his breath through his mouth or nose.

My first work with this case consisted of a purely passive physical training program, with the child lying down. This was followed with breathing exercises—blowing out candles, blowing soap bubbles, horns and balloons until he could blow out candles with two positions of the lips as in "wh" and "p," and with two positions of the tongue—the tip of the tongue as with "t" and the back of the tongue as in "k." Presented in this way, the drudgery of the program amounted almost to play. In order to reduce the activity of his lips and to produce voluntary control of his lips during speech, I had him do all his speech exercises while watching himself in a mirror. In order to reduce the activity of his tongue, I had him hold his tongue in first one position and then another during an increased number of counts from day to day.

He responded to this program in a satisfactory manner, and at the end of five months the muscular control of his face was much improved, his breathing and breath grouping was good, and he was able to write complete words without removing his pencil from the paper, although his condition while writing continued spastic. In eight months he had worked into an active program with his hands and arms, and, to a limited extent, with his feet. He could hold one hand still, while using the other. At the end of fourteen months his entire program was active, except for a part of his neck exercises, and practically all exercises were taken standing. He had learned to skip and to dance, and was able to use different groups of muscles with very little overflow in other parts of his body. His speech had improved, and although still somewhat labored, his phrasing was good. During this time he had completed the second grade in the public schools. I have not seen him since September of this year, but I understand that he is progressing satisfactorily with his third grade work.

Now for the third case. In his medical history, Dr. W. L. Funkhouser, of Atlanta, says: "He was the youngest of five children, all in good health. The mother reported having worn a cast until about one month before the child was born on account of some spinal trouble. The birth was an instrument case. At two years of age he was unable to walk or talk. There was a definite scissors gait when he tried to use his legs. He was referred to the Scottish Rite Hospital for examination. Their diagnosis was birth injury and mental retardation. At six years of age he was seen by Dr. Chas. Dowman, who made the following observations:

There is a marked tumefaction of each frontal region, evidently due to traumatic periostitis. Patient is exceedingly well nourished. He seems to be mentally bright. He is very co-operative in the examination. When he is held up on his feet, he stands with the feet flat and is able to balance himself. There is a tendency for the knees to flex while standing. When patient walks with support, he takes steps forward in a fairly normal manner and walks with the feet flat. He is also able to walk by himself. When he does so, he seems to be careful in balancing himself and has a slight high-stepping gait. The knee jerks are highly exaggerated, right and left. There is an unsustained ankle clonus right and left. When patient walks there seems to be a slight tendency toward adductor spasm which he seems to overcome to a certain extent. The muscles are well developed. There is a considerable difficulty in the speech. There is a sufficient amount of intelligence, however, in making an effort to say words, to lead one to believe that with training he will be able to learn to talk. This child is probably the mixed type of cerebral infantile paralysis, the pyramidal and extra-pyramidal tract type of a mild nature, and has a most

excellent chance of showing improvement by intense and intelligent training. Advise to consult Dr. Michael Hoke as to this training. My impression is that his mental condition is not impaired, and that his mental handicap would be just to the extent of his muscular handicap limiting his experiences.

Dr. Michael Hoke examined the child and referred him to me for training in speech *only*. When he came to me, there was a complete lack of facial expression. He held his mouth open and dribbled constantly. It was very difficult for him to control the movement of his arms and legs for any voluntary activity. He manifested a decided sense of form in building block patterns, and in matching the different colored blocks. However, on account of his condition of extreme neuro-muscular inco-ordination, it was very difficult for him to manipulate the blocks and arrange the patterns as he desired. He could not protrude his tongue, lift it, or place it from side to side. He had no speech except "Ma," "Da-da," and "Bye." He spoke these words very slowly and without expression. It was not possible to give him any conclusive mental tests because of his lack of motor co-ordination and deficiency of speech. His lips were extremely inactive, and I gave him exercises which would develop both mobility and flexibility of the lips. Blowing horns and harmonicas not only helped towards this end, but also helped to develop his breath capacity. His tongue was so lazy and sluggish it was necessary to manipulate it with a tongue depressor until he developed strength enough to perform his own exercises, which were designed to permit him to use his tongue voluntarily in all directions.

At the end of five months his speech had developed until he was able to express all of his ordinary wants verbally. His speech was, however, labored and extremely slow, perhaps only one syllable to a breath. At this time I secured Dr. Hoke's permission to extend my training beyond the special speech work to include motor re-education, and since then his progress has been entirely satisfactory, under the circumstances.

His physical training program consisted of an active program almost from the first, following the progression of the Swedish gymnastics program. He needed strength and endurance and much was gained by pedaling his velocipede and his Irish Mail, and by walking a great deal. I had a trapeze erected in his back yard. The use of this apparatus went far towards producing the desired condition.

In January, 1933, this child first began to write, but as soon as his hand grasped the pencil he grew very spastic. In September, 1933, after having Dr. Funkhouser see him and hear him talk, we

decided to try him in public school. He has kept up with his work, and is now in the second grade. His teacher reports that he is extremely handicapped by his slowness, but he is making his grade.

He can now walk alone, go up and down steps unaided, ride a velocipede. He plays with other children, uses scissors for cut-outs, writes, and has developed good manipulation, though slow. In April, 1933, he was given a Binet-Simon test and was rated an I.Q. of 89 plus, with a mental age of 8 years and 6 months. His chronological age was 9 years and 6 months. During the current month he was again given this test and was rated an I.Q. of 91 and a mental age of 9 years and 7 months, which shows a gain of 4 mental months during the last nine months. His chronological age, at this time, was 10 years and 3 months. His greatest gain was shown in his vocabulary, the other tests remaining about the same.

The last case is a girl who first came to me ten months ago when she was seven and one-half years old. When I first saw her, she seemed to be the most hopeless case ever put under my care. Following are some excerpts from the records of the Scottish Rite Hospital in Atlanta, dated April, 1931:

> Diagnosis: Mentally deficient. Examination: Shows a slightly undernourished child of four years who has the facial expression of a mentally deficient. Sits with mouth open and drools. Throws hands and legs about. Cannot sit alone. Will take objects when placed in hand. When she tries to grasp an object moves hands about and makes several attempts before she grasps it and hyper-extends the fingers before she grasps it. When lying on the table the legs are relaxed, but when she stands, weight is borne only on the heads of the metatarsals, and there is a tendency for the legs to cross. When an attempt is made to dorsiflex the feet they gradually yield and come up to a right angle as do spastic muscles. Reflexes are exaggerated. Babinski positive, no clonus.

She was brought to me February, 1934, for training. She had never walked alone, stood alone, crawled, or sat alone. She had no speech beyond an unintelligible "jabber." When supported on her feet she would step on tip-toe, crossing one foot over the other. There was no way to test her mental capacity, but she enjoyed music and had a bright face. Her condition was such that, frankly speaking, I was skeptical of securing any positive results. I began by exercising her arms, legs and trunk muscles, as she lay on a table, first on her back and then on her face, this case being just the opposite from the first case mentioned. Her extensor muscles were hyperactive, and so I gave her exercises to relax the extensor muscles and to develop the flexor muscles. In five weeks she was able to lift

herself on her elbows and to turn her head from side to side while in this position. She was able to sit on the edge of the table, unsupported but gripping the edge of the table, for a period of one minute and a half. During the succeeding five months her progress was so slow that I began to doubt whether further work with her was justified. I took her back to the Scottish Rite Hospital for another examination. The examining physician, Dr. Kite, advised a continuation of the program, since she *had* made *some* progress. I have continued the program, practically without change, and during the past five months, she has made some *real* progress. She is now able to sit alone, for thirty minutes at a time, perhaps toppling over several times during the period. While sitting alone she supports herself with one hand and is able to turn the pages of a book with the other, or to pick up blocks and place them in a box. However, her hand movements are very unsteady while doing these things. She can sit alone with her hands clasped and her arms resting on her legs. She co-operates splendidly and turns her eyes toward almost any object in the room to which her attention is directed. She co-ordinates the movement of her hands and knees while crawling if someone supports her weight. She is able to support her own weight on her hands and knees but is not able to retain her balance. During the last month she has learned to feed herself.

So far I have not attempted any planned work for her speech. However, responding to simple suggestions made during the course of her training, she has learned to place her lips properly and attempt to make the initial "m," "b," "n," "d." She makes a gargling sound for all words beginning with "g" and "k." She has the "ah," "ā," and "i" vowel sounds. She will attempt "good-bye," "good morning," "good night," etc. In fact, she tries to say anything you tell her to say.

She has not reached the place where she can be given any kind of intelligence tests. From my experience, I think she possesses an intelligent mind and that there is hope that she may yet progress to a point where she may not be entirely dependent on others in her daily life.

# BEHIND THE WORD

## Studies in the Political and Social Views of the Slave-Struggle Orators

## I. John Caldwell Calhoun

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THE study of oratory is properly the study of the moral and intellectual force exerted by a great speaker through the power of his words over the men and movements of his generation. Such a study may deal primarily with the prestige and personality of the speaker, with the forceful, appealing or persuasive manner of his composition and delivery, or with the pattern of ideas which formed the substance of his plea. For the student of oratory, all three of these approaches are eventually necessary. In the conception of the Greeks and Romans, the rhetor and the philosopher were properly one. He who would apply ideas to society must be fit to conceive noble and adequate ideas. He who could not think was not fit to speak.

In the inevitable division of the fields of knowledge and activity into many sectors which the renaissance of learning hastened, specialization was born. No man could now fulfil the proud boast of Francis Bacon: "I take all knowledge to be my province." In Emerson's words, each man has become for society a hand, a foot, a brain, an eye, or an ear. The orator is properly society's tongue.

Yet specialization can never be any more than approximate. The rhetor and the philosopher may be dissevered; orators may be primarily popularizers rather than creators of ideas. But we still expect rightly that he who speaks will first think. We still say to the orator not only, "Speak the truth as you see it;" but, "See clearly before you speak." We properly insist that he who offers his services as a guide shall not himself be blind. Hence it becomes important to determine the bases of the orators' political and social thought.

Of no period in America's history can it be more interesting or more significant to know the basic thought of its orators than of the slave-struggle era. The controversy extended over a period of some thirty years, before it split the nation apart into warring camps. For another twenty years or more it left bitterness and unhealed wounds in its wake. It subjected American democracy to the severest test any government could have. It presented the romantically interesting

spectacle of two sections, each idealistic according to its lights, each represented by men of intellectual force and moral greatness, engaged in a struggle from which neither could retreat although it seriously threatened an entity, the Union, to which each was deeply attached. Never, perhaps, have protagonists better exemplified the words of Richard Lovelace's song:

I could not love thee, dear, so much
Loved I not honor more.

Fortunately, although the controversy was extensive in time and in the number of its participants, the main lines of the dispute may be traced in the careers of the three figures who over-shadowed all others in the period when the propositions for the debates were being formulated. Calhoun, Webster and Clay were not only "the three who by the test of popular fame are counted the greatest American orators," [1] but they were also the thinkers who laid the basis for the struggle of intellects and words which the slavery issue involved. Calhoun, the great Southern doctrinaire who scorned compromise on principle; Webster, the darling of the North, who represented it much better than did the abolitionists whom he finally outraged; and Clay, the slave-holding opponent of slavery who turned to compromise and mediation with the same simple compulsion of nature by which a sunflower turns toward the sun: from the matrix of their minds, if at all, can be drawn the rounded, representative image of the complex of *ante-bellum* thought. Let us see how well these orators could think.

## A Point of View

The life of John Caldwell Calhoun has been interpreted as exhibiting a singular unity. To one of America's leading historians, "Calhoun was in fact an embodied idea; his individuality and that idea were welded into a single entity; his life expressed that idea, and expressed nothing else." [2] This idea was to maintain the status of slavery and the political equality of the slave-holding states: "apart from slavery, there were few other matters which he cared about much." [3] Another great historian, and one of Calhoun's biographers, declared: "From about 1830 to the day of his death,

[1] George Philip Krapp, *The English Language in America* (Century Company, 1925), I, 311.

[2] John T. Morse, general editor of the *American Statesmen Series*, in the preface of H. von Holst's *John C. Calhoun* (Boston, 1899), p. v.

[3] *Ibid.*, p. vii.

Calhoun may be called the very impersonation of the slavery question." [4]

This interpretation is based confessedly on an exaggeration. Calhoun was very active in American national life for twenty years before the slavery issue absorbed his chief interests. Moreover—and of far greater importance in the evaluation of his thought—slavery was not his consuming passion.[5] One other institution he loved almost as much: the federal Union. Had slavery been his sole concern, his goal as a political speaker would have appeared very clear in his eyes—secession. But, recognizing the inevitably developing conflict between abolitionism and the institution of slavery, and refusing to yield an inch in regard to the latter, his problem became the terribly complex one of finding means whereby the North could be made to check its own anti-slavery spirit, and thus make continuance of the Union possible. His struggle was to repress the irrepressible conflict, to make it possible for slavery to continue to exist *in the Union*. The most tragic aspect of his life is the fact that this lover of the Union helped to foment its civil war trial; by tightening the lid upon dissension, he but increased the pressure and strengthened the explosion.

But this was not the whole business of Calhoun's life. His first years in Washington were devoted to strengthening the Union, to cementing its parts more closely together, to denying the existence of sectionalism. It was his fate, like that of his great contemporaries, Clay and Webster, to make radical departures from his earlier views. Since this was to characterize his career, it is interesting to note the almost prophetically applicable definition which he gave of *consistency*, during his speech in the House of Representatives, on April 6, 1814:[6]

> I know regard ought always to be had to this trait, so valuable in governments and individuals; but it is not the duty of men to regulate their conduct without any regard to events. True wisdom consists in properly adapting our

[4] H. von Holst, *John C. Calhoun* (Boston, 1899), 7.

[5] Morse is careful to point out: " . . . it was slavery as an abstraction, as a principle, which absorbed him; as a matter of practical business . . . he knew and cared little about it." *Op. cit.*, p. v. Calhoun was in general an indulgent master of his own slaves. Gamaliel Bradford waxed indignant about the single instance in which Calhoun had one of his slaves whipped—"thirty lashes well laid on"—for insulting Mrs. Calhoun, then running away. *As God Made Them* (Boston, 1929), 87–127.

[6] *Works*, edited by Richard K. Crallé, New York, 1867, six volumes (hereafter referred to simply as *Works*), II, 109.

> conduct to circumstances. Two things may change our conduct on any particular point, a change of our own opinion, or of exterior circumstances, which entirely change the reason of our former conduct. . . . Inconsistency consists in a change of conduct when there is no change of circumstances which justify it.

Ten years later, as though in confirmation of his earlier definition, Calhoun said: "No one can pay less regard to precedent than I do." [7] John Quincy Adams, who disliked Calhoun intensely after their quarrel, about 1825, noted in his diary concerning Calhoun that "his career as a statesman has been marked with a series of the most flagrant inconsistencies;" that "his opinions are the sport of every popular blast;" and that he "veers round in his politics, to be always before the wind, and makes his intellect the pander of his will." [8] Calhoun himself always urged that his changes of opinions were solely to meet changes in the circumstances. It is at least evident that he could hardly have been at both of the extremes pictured by Morse and Adams. Within the limits of the available space, a genetic analysis will be presented, based on Calhoun's speeches, which shows the flux of his superficial ideas around the two poles (which eventually came into conflict) of his loyalties to the Union and to the "peculiar institution" of the South.

## As a Unionist

In his first reported speech in the House of Representatives, Calhoun said: "I am not here to represent my own state alone. I renounce the idea, and I will show, by my vote, that I contend for the interests of the whole people of this community." [9] Very soon thereafter he cried out in derision against the secessionists and nullifiers of New England, when the War of 1812 threatened to split the nation: "Trust the government to those who are hostile to it! who prefer their own interests and right, to its interests and rights!" [10] In 1814 he threw his whole support to a National Bank, because it would strengthen the bonds of the Union.[11] Two years later he favored a high protective tariff because of "the fact that it would make the parts of the country adhere more closely; that it would form a new and most powerful cement, far outweighing any political

[7] *Ibid.*, II, 371, from the speech of March 21, 1834.
[8] Cited by von Holst, *op. cit.*, 74–75.
[9] Cited by G. Hunt, *Calhoun* (Philadelphia, 1908), 24.
[10] *Works*, II, 45, speech of June 12, 1812.
[11] *Ibid.*, II, 27, speech of November 21, 1814.

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objections that might be urged against the system." [12] In the same speech he offered it as his opinion that "the liberty and the union of the country were inseparably united." [12] He went on to emphasize the value of internal improvements, which "render the people more united." [13] As late as 1821, Adams, who was still friendly with him at that date, noted that "He is above all sectional and factious prejudices more than any other statesman of this Union with whom I have ever acted." And in the following year Adams declared that Calhoun "has no petty scruples about . . . states-rights." [14]

At this early period Calhoun scouted the idea that the Constitution might be interpreted to limit the power of the federal government over the states. When the internal improvements acts were challenged as unsatisfactory to the states, he denied that the states needed to be consulted. "I am no advocate," he declared, "for refined arguments on the Constitution. The instrument was not intended as a thesis for the logician to exercise his ingenuity on" [15] Then this statesman who was to spend more than twenty years in exercising all his ingenuity to torture states-rights interpretations out of the Constitutional provisions, went on to show that the Constitution ought not to be interpreted legalistically, but historically, in the light of the opinions and acts of Congress.[16] As though deliberately to forestall his later course of opinions, he declared at a dinner in his honor in Augusta, Georgia, during the tariff controversy of 1825, "No one would reprobate more pointedly than myself any concerted action between States for interested or sectional objects. I would consider all such concert as against the spirit of our Constitution." [17] But despite all these sincere expressions, Calhoun

[12] *Ibid.*, II, 29, in 1812. He again favored a protective tariff in his speech on April 6, 1816, *Works*, II, 163–173. Later he became a strong opponent of protective tariffs, when South Carolina commenced to suffer from them; cf. *Works*, II, 103–110, and W. M. Meigs, *The Life of John Caldwell Calhoun* (New York, 1917), I, 175–189.

[13] *Works*, II, 30. His devotion to internal improvements was strong, and continued into his states-rights period. As Secretary of War, 1819, he declared for a system of roads and canals for "consolidating our Union;" von Holst, *op. cit.*, 39. As vice-president, he attended a dinner on April 26, 1825, where internal improvements were heartily toasted, in compliment to him; von Holst, *op. cit.*, 40.

[14] October 15, 1821 and October 1, 1822.

[15] *Works*, II, 192.

[16] Cf. the discussion by von Holst, *op. cit.*, 35–37.

[17] Cited by von Holst, *op. cit.*, 66. For similar utterances, cf. *Works*, II, 148, 172–173, 190, 191, and III, 156.

was forced, first in the tariff dispute of 1828, and later on the slavery question, to attack the very suggestion of a strong federal Union.

### As a Disunionist

As early as 1812 Calhoun had spoken in Congress of a "conflict between the States and general government;" [18] and four years later he declared that "This country is divided into many distinct sovereignties." [19] But the first of these expressions was in reprobation of the lukewarm support given the War of 1812, and the second was only a platitudinous recognition of the nature of our political organization. His first really significant utterance indicative of his change of opinions was in his "South Carolina Exposition," attacking the tariff of 1828, in which he said there is a "recognized diversity of geographical interests" between the North and the South, heightened by "our soil, climate, habits and *peculiar labor.*" [20] Commencing with this period, Calhoun's broad national view was gone, and he developed the belief that the minority of the South had a right to checkmate the majority of the North, through appeals to the Constitution. His change was not headlong, however:

> His veering around was gradual, because it was not done to serve some impure personal end, but was the result of an honest change in his opinions. After it had once begun, it went steadily on without pausing for a single moment, because he had taken his stand on a *principle*, and followed up the consequences of it with masterly logic and fatalistic sternness of purpose.[21]

He developed and clung to the idea that each state has a right to "veto" an act of the federal government which it considers unconstitutional.[22] In his "Address to the People of South Carolina," July 26, 1831, he stated that the contrariety of interests between the sections made it imperative that the majority not have the power to impose its will upon the minority.[23] In his letter to Governor Hamil-

[18] *Works*, II, 25, speech of June 24, 1812.

[19] *Ibid.*, II, 132, speech of January 9, 1816.

[20] Cited by von Holst, *op. cit.*, 76.

[21] *Ibid.*, 75.

[22] Cf. for these new views, *Works*, I, 1–107 and 111–406 (especially 131, 216, 247–249, 274–275, 278, 301); II, 256, 262–263, 291, 294, 387, 391–392, 405; VI, 144–193; *Correspondence of Calhoun*, being Vol. II of the American Historical Association's Annual Report for 1899 (Washington, 1900), 219; Meigs, *op. cit.*, I, 398 ff.; Hunt, *op. cit.*, 181; von Holst, *op. cit., passim.*; DAB, III, 414.

[23] Cited by von Holst, *op. cit.*, 96. In 1837 he denied that "the authority of numbers sets aside the authority of the law and the Constitution," *ibid.*, 63.

ton he developed his idea of state sovereignty in its final form. "Nothing new has ever been added to it." [24] In it he declared that the right of any state to nullify an act of Congress could only be over-ridden by a vote of three-fourths of the states; and that if this pressure were applied, the "aggrieved" state would have the right to secede. In other words, no state could be subjected to a Congressional law contrary to its will. That this doctrine was a hard blow to the solidarity of the Union, Calhoun was well aware.

During the debates on the reception of the abolition petitions by Congress, on January 7, 1836, he said:

> I ask neither sympathy nor compassion for the slaveholding States. We can take care of ourselves. It is not we, but the Union which is in danger. It it that which demands our care—demands that the agitation of this question shall cease *here*—that you shall refuse to receive these petitions and decline all jurisdiction over the subject of abolition in every form and shape. It is only on these terms that the Union can be safe.[25]

This ultimatum Calhoun strenuously defended until his death in 1850. To those who feared the results of his course, he sternly replied: "Dismemberment is not the only mode in which our Union may be destroyed. It is a *Federal Union,* an Union of *sovereign States,* and can be as effectually and much more easily destroyed by *consolidation* than by *dismemberment.*" [26] The course which he desired and the alternative which he was willing to accept if forced to it are both clearly set forth in his letter to Collin S. Tarpley, of Mississippi, regarding a proposed convention of Southern States, on July 9, 1849: "The call," he wrote, "should be addressed to all those who are desirous to save the Union and our institutions, and who, in the alternative, should it be forced on us, of submission or dissolving the partnership, who would prefer the latter." [27] Finally, in his last speech, read for him in the Senate, on March 4, 1850, while he, as the grand old man of the South, sat in his chair, an invalid, looking on, and a full chamber thrilled to the electric vigor of his personality, he admitted sadly, "I have, senators, believed from the first that the agitation of the subject of slavery would, if not prevented by some timely and effective measure, end in disunion." [28]

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This distrust of literal democracy was deeply ingrained in him, and appears often in his *Works.* Cf. especially, *Works,* I, 55–58, and II, 182.

[24] H. von Holst, *op. cit.,* 97.

[25] *Works,* II, 489–490.

[26] In 1839; cited by von Holst, *op. cit.,* 218.

[27] Cited by von Holst, *op. cit.,* 326.

[28] *Ibid.,* 338. For his first (and excellent) exposition of the doctrine of

His conservative principles (strikingly different in many particulars from the policies he formerly had pursued) were summarized by him after Van Buren's election to the presidency had thwarted his own hopes of that office:

> I move off under the states-rights banner, and go in the direction in which I have been so long moving. I seize the opportunity thoroughly to reform the government; to bring it back to its original principles; to retrench and economize; and rigidly to enforce accountability. I shall oppose strenuously all attempts to originate a new debt; to create a national bank; to reunite the political and money powers (more dangerous than church and state) in any form or shape; to prevent the disturbances of the compromise, which is gradually removing the last vestiges of the tariff system. And, mainly, I shall use my best efforts to give an ascendancy to the great conservative principle of state sovereignty over the dangerous and despotic doctrine of consolidation.[29]

### On Slavery

Calhoun's views on the slavery issue were progressive; they changed and developed as the rising tide of abolitionism made the question more and more acute. At first his course of action was strictly defensive; he turned to the Constitution as the bulwark which protected the states' rights to their own "peculiar institutions." Then under the threat of abolition petitions being offered in Congress, he prepared to meet any adverse legislation with his doctrine of nullification. By 1837 even this measure of defense did not seem strong enough, and Calhoun warned the abolitionists that slavery was an issue of life and death to the South, and that it would act upon this theory if the anti-slavery agitation was not promptly stopped.

But Calhoun did not rest upon this implied threat of force, which would lead inevitably to civil war. He clearly foresaw that if the "peculiar institution" were to be preserved within the Union, he must meet the moral denunciation pouring from the abolition press with a counter-defense of slavery as a moral good. The position he chose was one of mingled strength and weakness. The essential problem in the nineteenth century, he declared, was the conflict between labor and capital. This conflict was disrupting the North in a devastating series of strikes and labor riots, but the South was

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nullification, cf. his speech on the Force Bill, February 15 and 16, 1833, in *Works*, I, 197–262 (especially 230, 231, 234, 238, 254).

[29] *Ibid.*, 185. His changed views on the tariff are significant elements in his new policy. For his statements of his revised tariff views, cf. Meigs, *op. cit.*, II, 260–262; Hunt, *op. cit.*, 63; *Works*, II, 198, 240, 197–262, 391–401; von Holst, *op. cit.*, 71.

saved from any ill effects by the fact that there labor was owned by capital, and had neither rights of its own nor means of demanding any. Hence slavery was a bulwark against labor trouble. Around this basis Calhoun grouped other arguments for believing that slavery was a positive good. His basic position on this issue is best presented in his speech on the reception of the abolition petitions, in the Senate, on February 6, 1837. "I appeal to facts," he insisted. "Never before has the black race of Central Africa, from the dawn of history to the present day, attained a condition so civilized and so improved, not only physically, but morally and intellectually." [30] He went on, in concise sentences, to sum up his position and that of the South:

> I hold that in the present state of civilization, where two races of different origin, and distinguished by color, and other physical differences, as well as intellectual, are brought together, the relation now existing in the slaveholding States between the two is, instead of an evil, a good—a positive good. . . . I hold then, that there never has yet existed a wealthy and civilized society in which one portion of the community did not, in point of fact, live on the labor of the other. Broad and general as is this assertion, it is fully borne out by history. . . . I may say with truth, that in few countries is so much left to the share of the laborer, and so little exacted from him, or where there is more kind attention paid to him in sickness or infirmities of age. Compare his condition with the tenants of the poor houses in the more civilized portions of Europe—look at the sick, and the old and infirm slave, on the one hand, in the midst of his family and friends, under the kind superintending care of his master and mistress, and compare it with the forlorn and wretched condition of the pauper in the poor house.

His appeal continues, directed now more directly to his compeers in the South:

> If we do not defend ourselves, none will defend us; if we yield, we will be more and more pressed as we recede; and if we submit, we will be trampled under foot. Be assured that emanicpation itself would not satisfy these fanatics:—that gained, the next step would be to raise the negroes to a social and political equality with the whites; and that being effected, we would soon find the present condition of the two races reversed.[31]

To his hearers in the North, there were evident discrepancies in Calhoun's argument. Although he described slavery as a "positive good," he shuddered at the possibility that the "condition of the two races" might be reversed. Yet his picture was a needed antidote for the sentimental fervor which was to produce the one-sided *Uncle*

[30] *Works*, II, 630.
[31] *Ibid.*, II, 631–632.

*Tom's Cabin.* Nor can it be denied that his argument was based on more humane grounds than the plea which John Greenleaf Whittier, arch-prophet of the moralistic camp of abolitionists, addressed to the South: that the planters would find it more economical to abandon slavery and thereby avoid the expense of caring for the sick, the infirm and the aged, the seasonally unemployed and the lazy members of the working class! As Calhoun pointed out through his comparison between the paternalism of the slaveholding South and the ruthless labor policies of the industrial North, the advantages even on moral grounds were not all to the latter.

But Calhoun could not rest with his assertion that slavery was a moral good. He must insist upon its extension into the free states and the territories. In the first place, this was an unavoidable corollary to his claim that slavery was better than free labor for the whole community; in the second place, it was a political necessity for the South to maintain a balance with the expanding North.

The logical precision of Calhoun's mind led him to see far into the future on the slavery issue, although if he had seen far enough to be convinced that secession could not be averted, he would probably have hastened rather than postponed it. It is true that he constantly advocated secession, should the rights of the South be encroached upon, and that he actually tried to force from Congress an admission of the right of a state to secede.[32] As early as February 24, 1820, Adams noted in his diary that Calhoun told him if the slavery issue forced a dissolution of the Union, the South would be forced to seek an alliance with England. It is also true that he did not believe the issue could be settled by compromise. The North must surrender absolutely all claims to regulate or infringe on the slaveholding prerogative. As he said in his speech on February 6, 1837: "I hold concession or compromise to be fatal. If we concede an inch, concession would follow concession, compromise would follow compromise, until our ranks would be so broken that effectual resistance would be impossible."[33] A year earlier he had foretold that if the Senate went so far as to permit the discussion of abolition in that body, slavery would thenceforth be doomed.[34]

Yet for all of these utterances, he did not regard the conflict as

[32] He sought to do this with a series of ingeniously worded Resolutions, admitted to discussion in the Senate on December 27, 1837. Cf. *Works,* III, 140–141.

[33] *Ibid.,* II, 626–627.

[34] *Ibid.,* II, 465–490, speech of January 7, 1836.

irrepressible. His whole political career was an effort to save the Union—to build up such staunch defenses for slavery that disunion would not be necessary. Let us see how his other political views affected that question.

## His Views on the Money Power

As the most strenuous defender of the slavocracy, Calhoun might logically be expected to have endorsed heartily the principle of capitalism, and the privileges of wealth. Historically, however, the interests of the commercial North and the agricultural South were so much at variance that he managed to reconcile his views of slavery with a deep-seated animosity towards exploitation of labor by the entrenched wealth of the Northern capitalists. "I would not be rich in America," he declared, "for the care of money would distract my mind from more important concerns." [35] His diatribes against the Wall Street bankers and their influence in government sound strikingly up to date.[36] In view of the usual politician's reverence for the "American system," his comments on it have freshness and interest: " . . . the real meaning of the American system is, that system of plunder which the strongest has ever waged, and will ever wage, against the weaker, where the latter is not armed with some efficient and constitutional check to arrest its action." [37]

To a considerable extent, his distrust of the money power was caused by his love for the union. In his speech of January 13, 1834, on the removal of the deposits from the United States Bank, he took occasion to denounce the "artful and cunning politicians" who ally themselves with the moneyed interests in order to control government: "With money we will get partisans, with partisans votes, and with votes money, is the maxim of our public pilferers. . . . With money and corrupt partisans, a great effort is now making to choke and stifle the voices of American liberty, through all its constitutional and legal organs; by pensioning the press; by overawing the other departments; and, finally, by setting up a new organ, composed of office-holders and partisans, under the name of a National Convention." [38] While a portion of this diatribe may be traced to

[35] Quoted by Sarah Mytton Maury, *The Statesmen of America in 1846*, 377.

[36] Cf. *Works*, II, 253, 356; and IV, 11.

[37] *Ibid.*, II, 157.

[38] *Ibid.*, II, 338–339. For other denunciations of the political power of moneyed interests, cf. *ibid.*, II, 198 and 632.

Calhoun's disapproval of the Jacksonian control of the party from which he vainly hoped to obtain the presidential nomination, there is in it, none the less, clear evidence of that loyalty to the federal government which made his nullification course privately distasteful to him.

### His Views on Foreign Affairs

Calhoun entered national politics through the House of Representatives in 1810, and, on the convening of Congress, he was appointed chairman of the Foreign Affairs committee. This occurred on November 4, 1811. On November 29 the committee submitted a report recommending war with England. Calhoun joined the group of War Hawks who did their best to stir the country and Congress into a frenzy against England. The best they were able to accomplish was a majority of thirty votes in the lower house and only four votes in the Senate for a declaration of war! Four years later, when this war was ended, in a speech on January 31, 1816, he declared that "future wars with England are not only possible, but highly probable,—nay, that they will certainly take place," because the United States would "have to encounter British jealousy and hostility in every shape; not immediately manifested by open force or violence, perhaps, but by indirect attempts to check your growth and prosperity." [39]

This feeling against England, and his friendlier attitude toward France,[40] are both in full accord with the traditions of the Democratic party, to which he belonged. There was much more than party zeal, however, in his war-like spirit. Besides his active support of the War of 1812, and his constant threat of secession, with the possibility of a consequent war, should that threat be carried out, he was himself chiefly responsible for our war with Mexico. Calhoun was determined at any cost to add Texas to the Union, in order to extend the slaveholding power, and to do this he got himself appointed Secretary of State, and so intrigued as to make war inevitable.[41] He deliberately misinterpreted a letter from the English Ambassador as an insult to the United States, and answered it as such. Then, when all other devices had failed, he actually, without the consent of Congress, dispatched troops to the Texan border, on

[39] *Works*, II, 142.

[40] *Ibid.*, II, 11.

[41] Cf. Calhoun's official correspondence on the Texas question, *Works*, V, 311–414.

the evening of March 3, 1845, only a few hours before he went out of office, and thereby precipitated war.

It is true that on the Oregon question, when the radicals were rallying around the battle cry, "Fifty-four forty or fight," and another war with England seemed probable, Calhoun proposed and secured a compromise settlement of the forty-ninth degree as a suitable northern boundary for the Oregon territory. He could not see the virtue in fighting for lands obviously unsuited to slave labor. In the light of this record, Calhoun's assertion in the midst of his speech on the Oregon question, March 16, 1846, has a hollow ring: "I oppose war," he said, "not simply on the patriotic ground of a citizen looking to the freedom and prosperity of his own country, but on still higher grounds, as a friend of improvement, civilization, and progress." [42]

His attitude toward international relations may be summed up fairly in the term "cynical." "It has been said," he once asserted, "that nations have heads, but no hearts. Every statesman, every one who loves his country, who wishes to maintain its dignity, to see it attain the summit of greatness and prosperity, regards the progress of other nations with a jealous eye." [43] Holding such an opinion, he could not but join the long procession of American leaders who have advocated the policy of isolation. Our distance from Europe he regarded as one of our greatest pieces of good fortune.[44]

### His Program

Something of Calhoun's program has necessarily been pointed out in connection with his views on slavery and the Union, but a somewhat fuller analysis will here be indicated. In his two-fold fight to save slavery and to maintain the Union, "His devices," as Ulrich Bonnell Phillips pointed out,[45] "were manifold: to suppress agitation, to praise the slave-holding system; to promote Southern prosperity and expansion; to procure a western alliance; to frame a fresh plan of government by concurrent majorities; to form a Southern bloc; to warn the North of the dangers of Southern desperation; to appeal for Northern magnanimity as indispensable for saving the Union." These were his general courses of action. But he had some plans which were a more direct approach to the problem.

[42] Cited by von Holst, *op. cit.*, 328.
[43] *Works*, II, 141.
[44] *Ibid.*, II, 138.
[45] "John Caldwell Calhoun," in *Dictionary of National Biography*, III, 416.

The first of these was his attack upon the principle of majority rule. Coming as he did from the aristocratic slavocracy of the South, Calhoun was doubtless inherently opposed to doctrines of equality, universal suffrage, and majority rule.[46] But whatever his own original feelings might dictate, the simple fact of the North being in a majority both within and without Congress made a denial of majority rule as a necessity for the Southern cause. As in his defense of the morality of slavery, Calhoun minced no words and sought for no compromise in his renunciation of one of the fundamental precepts upon which this government was founded.

> I know that it is not only the opinion of a large majority of our country, but it may be said to be the opinion of the age, that the very beau ideal of a perfect government is the government of a majority, acting through a representative body, without check or limitation on its power; yet, if we may test this theory by experience and reason, we shall find that, so far from being perfect, the necessary tendency of all governments, based upon the will of an absolute majority, without constitutional check or limitation of power, is to faction, corruption, anarchy, and despotism; and this, whether the will of the majority be expressed directly through an assembly of the people themselves, or by their representatives.[47]

To those who warn that the voice of the people is an instruction which the representative is bound to obey, Calhoun made two replies. First, he praised Burke for his speech to his Bristol constituents in 1774, telling them that their representative is bound to obey his own reason and intelligence, rather than be a weathervane to indicate the trend of every popular wind. Then he presented a doctrine to which he clung during his whole legislative career. "I, too, am an advocate for instruction," he said. "I am instructed. The constitution is my letter of instruction. Written by the hand of the people—stamped with their authority—it admits of no doubt as to its obligations. Your very acts in opposition to its authority are null. This is the solemn voice of the people, to which I bow in perfect submission. It is here the *vox populi* is the *vox Dei*. This is the all-powerful creative voice which spake our Government into existence, and made us politically as we are." [48]

So, believing as he did that the constitution—in other words, a government by law—was superior to a government by direct will of a majority of the people, and in addition facing a situation in which

[46] *Works*, I, 55–58.
[47] *Ibid.*, II, 245.
[48] *Ibid.*, II, 179.

majority rule meant extinction for his favorite cause, Calhoun was forced to invent a new type of government. He developed the idea of government by concurrent majorities; that is, the country was naturally divided, geographically, economically and politically into the two divisions of North and South, the one consisting then of thirteen states, the other of eleven: his plan was to have each section vote separately, and each was to be governed in its decision by its own majority. If the two sections agreed, the government could act. If they disagreed, the contemplated action was effectually blockaded. Unworkable as this plan sounds, Calhoun presented an elaborate defense for it; and, in all fairness, it must be conceded that the two sections might have worked out compromises as readily as do the two houses of Congress, when they disagree on a bill.

Calhoun interpreted his plan as a way of actually securing a fair and unbiased majority, fairly representing both sections. By his scheme, of course, a mere six Southern states could entirely and permanently block all legislation. Likewise, a mere seven of the Northern states would have the same power. But inasmuch as the North already held the balance of power, this latter consideration was not important. This was Calhoun's plan as presented in 1833. Despite its fallacies, he insisted upon it to the last. Just before his death in 1850 he penned his *Disquisition on Government* to defend this same idea.[49] Whatever its eventual worth, it is his chief contribution to political science.

Shortly before his death he evolved a new scheme for checkmating abolitionism, through an increase in the power of the South: "a reorganization of the executive department; so that its powers, instead of being vested, as they now are, in a single officer, should be vested in two;—to be so elected, as that the two should be constituted the special organs and representatives of the respective sections, in the executive department of the government; and requiring each to approve all the acts of Congress before they shall become laws. One might be charged with the administration of matters connected with the foreign relations of the country;—and the other, of such as were connected with its domestic institutions; the selection to be decided by lot." [50] Political absurdity could hardly reach a

[49] For Calhoun's various explanations and defenses of this plan, cf. *Works*, I, 24–25, 28, 35, 59, and 1–107 in general; II, 245–251, 254–255. He declared that the principle of concurrent majorities had proved successful in Rome and in England, and even defended the archaic and unwieldy Polish Diet.

[50] *Ibid.*, I, 392.

lower level than this proposal, and Calhoun, with his rigidly logical intellect, must have realized this fact. His proposal can only be understood as a last desperate groping for some means to save slavery within the Union and so avert civil war. So strongly, indeed, did he urge this idea, and so heartily did he condemn the plan of a single executive, that he declared of the latter, "Certain it is, that there is no instance of a popular government so constituted, which has long endured." [51] In defending his plan, he was forced to express a degree of confidence in the voters which is in complete variance with his general views of the electorate.[52] Each section, he assumed, "would choose the candidate, who, in addition to being faithful to its interests, would best command the esteem and confidence of the other section." [53]

In addition to these two renovations of the federal government which he suggested, his program consisted in opposing the prohibition of slavery in the territories,[54] in seeking new land for the extension of slavery—even to forcing a war to secure it[55]—and in attempting to destroy the abolitionist spirit through legislative enactment. This last device he felt to be necessary, yet he could not have had much faith in its effectiveness, for early in his legislative career, on June 24, 1812, he declared, "We are in the habit of thinking that prohibition in law is prohibition in fact. It is a great mistake." [56]

## Conclusion

To the casual reader, as to many of his biographers, the name of Calhoun probably suggests a narrow-minded doctrinaire stubbornly devoted to the defense of an archaic system. In these pages evidence has been accumulated to show how that devotion was broad enough to include both slavery and the Union, and how the aim of Calhoun's life was to make possible the continuation of the two together. As for his archaism in general, one need only glance through the daily

[51] *Ibid.*, I, 393.

[52] In *Works*, II, 151, Calhoun expresses some confidence in the people, but in II, 182, he asserts that self-interest is inherent, and in I, 55–58, his final and considered judgment is that the general public ought not to be allowed the franchise, from inability to administer it properly.

[53] *Ibid.*, I, 395.

[54] *Ibid.*, VI, 344–349.

[55] Cf. von Holst's discussion of his Mexican War activities, *op. cit.*, 221, and 229–254.

[56] *Works*, II, 22.

newspapers to realize that Calhoun's favorite topics of states-rights, centralization of power in the executive, the interpretation of the constitution, the effects of tariffs, the exploitation of labor by capital, and the power of the moneyed interests in government are far from out-moded. Even many of the arguments which he used are still employed as part of the political stock-in-trade. Moreover, his predictions of what would happen in the South if the slaves should be emancipated were strikingly fulfilled during the Reconstruction era. Likewise, the eighteenth amendment demonstrated the prophetic cast of his remark about prohibition. So far is Calhoun from being archaic that his very modernity is one of his most striking features. He was so far a man of his time that he stands as almost the incarnation of the struggle to maintain slavery within the Union. Yet as a statesman interested in the essentials of government, he is also a man for all time.

His place in history will probably continue to decline, as is the way with the defenders of lost causes. Yet there are few who would cavil with the spirit he expressed in a letter dated February 10, 1844: "In looking back," he wrote, "I see nothing to regret, and little to correct." [57] Again he declared, "Whether it be too great confidence in my own opinion I cannot say, but what I think I see, I see with so much apparent clearness as not to leave me a choice to pursue any other course, which has always given me the impression that I acted with the force of destiny." [58] The force, indeed, may have been lacking; the goal for which he struggled may have been wrong; but the moral integrity with which he clung to his ideal should not be deprecated and cannot be denied.

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# COACHING A HIGH SCHOOL DEBATE TEAM

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THE first important step in building a high school debate team is to secure the proper personnel. In selecting a team, the coach should keep in mind the following points: first, the debate candidate should have a very high intelligence rating. A study of some five hundred debaters, made a few years ago, revealed that debate teams

[57] *Correspondence, op. cit.*, 569.
[58] Meigs, *op. cit.*, II, 98.

with high intelligence had a much better chance to win than did those with mediocre intelligence. Second, the debater must be industrious. This quality can be determined by checking the grades which the candidate has made while he was in school. Third, the debater must be a person of courage. It requires real courage for a novice to face a hostile audience. And some audiences are hostile. It requires courage to discard a prepared argument and meet new situations extemporaneously. Sometimes this must be done. Fourth, the debater must have a voice sufficiently strong to carry to the audience. His voice should also be pleasing to the hearers. Last, but of great importance, a debater must have a pleasing personality.

The amount of theory to be taught is a controversial subject. We believe that only the fundamentals are necessary. The debaters should know the meaning of debate, the value of evidence, how to prepare and use rebuttal, and the meaning of clash. We emphasize evidence, rebuttal and clash. Further, the debater should know the difference between the method of affirmative debate and the method of negative debate. We teach that the negative must meet the affirmative issues. Hence, the negative must be prepared to meet any arguments which the affirmative might present. The affirmative formulate and prove the issues of the debate.

Certain coaches believe that debate should be distributed over a large number of subjects. Other mentors believe that one subject should be studied intensively. We oppose the former plan, because the American system of government requires that our citizenry get all the facts about public questions. The first method fails to do this. Rather, it produces hair-brained thinkers who will increase the already large number in that class.

Since one of the qualities of a good debate is presentation, it is proper that something be said about debate practices. We believe very definitely that one learns to debate by debating. Thus, that plan is most feasible which gets a maximum of practice with a minimum of effort. In our attempt to do this, we use two methods. We combine individual speaking and group speaking. There is a gain each time a pupil makes a speech. At first, we have several pupils talk at the same time. This gives speaking practice to several in the time it would take to give one speech. After some preparation this way, we help each speaker individually. But at each meeting of the squad, each member makes a speech.

Preparation for the debate should emphasize the following: subject matter, analysis, speech preparation, delivery and rebuttal. A

knowledge of the subject is acquired by wide reading. The amount of reading necessary for each debater can be decreased by assigning definite material for oral reports. The reports are presented before the squad, who take notes. This practice saves much time. Poor articles are eliminated; good articles are ascertained; and a wide knowledge of the subject is secured.

The pupils must realize the importance of evidence in debate. Assertions are not proof. Some judges demand more evidence than others, yet it is usually the team with good evidence which wins. Good debaters attempt to get the actual facts.

The analysis of the proposition is the problem of the debate coach. High school pupils have not had an opportunity to develop an analytic attitude. This attitude will not be developed until they are about ready to graduate. Thus, the coach must take the responsibility of analyzing the proposition.

Should debate speeches be memorized or extemporized? Written speeches are often a handicap. They make speech revision very difficult. A memorized outline filled in extemporaneously is much preferred to the written memorized speech. The writer has not read a debate speech for about seven years. The extemporaneous speech is more adjustable. It eliminates much of the danger of forgetting. The coach must spend more time in hearing speeches if the extemporaneous type is used, but the results will justify the extra effort.

Strive to secure a strong, conversational type of delivery. This is preferred by the judges of Ohio, although there are a few exceptions to this rule. It is not enough to have forceful delivery. It should also be fluent. The delivery should not lag. If it lags, the effect will be lost.

The real test of a good debater is his ability to give rebuttal. It is well to spend much time on rebuttal. To prepare rebuttal, one should make a list of all the important issues which the opposition may use. The debater must prepare arguments against all these issues. This does not mean that these preparations should be memorized. They should be kept extemporaneous. They should be thought out at each rehearsal. During the team meeting, one might list all the evidence which the team members have on the main rebuttal issues. Then each member of the team might give his arguments against all these issues. This will get the accumulated evidence and the sum of the debaters' ideas concerning these issues. Rebuttal might be introduced at the beginning of each speech except the first affirmative. This helps to secure a clash, and it also places the opposition

on the defensive. It is well to place the opposition on the defensive as soon as possible in the debate. We have won several debates by carrying the debate to the opposition in our first speech. One may, also, place the opposition on the defensive by a pertinent question. However, too many questions should be avoided.

The psychology of dealing with debate teams is very important. A debater is a human being and reacts as a human being. The coach should bring a team along steadily, but not too fast. If debaters are brought along too fast, they have a tendency to break under the strain prior to the date of the debate. They should work steadily but not too intensively at first. One should gradually increase the intensity of the work until two or three weeks before the debate. At this time the team might begin intensive preparation. The aim is to have the team reach its peak the day of the debate. We have lost one or two debates because the team was ready too soon. It is very important to keep "ego" down. One should keep the ego of both the coach and the team down. The case which the coach has prepared is not the only reasonable solution to the proposition. The coach needs to remember this point. If the ego shows, there is a tendency to be satisfied with less preparation. Each debate should present some new problem to be solved. By all means, no debate work should be done on the day of the debate, for such work tends to create a nervous condition in the debaters.

What should be the relationship between the coach and the debaters? The coach should be a "buddy." There should exist a freedom of expression between the mentor and the debaters. The coach should be stern but not "hard-boiled." He should avoid sarcasm. He may ask the opinions of the debaters on certain points, and if he does not agree with them, he may insist on being convinced. The coach must also be a good sport. The team must co-operate with one another and with the coach. If one has a trouble-maker on the team, it is best to fire him from the squad. Sportsmanship cannot always be developed, but it can be set as the ideal. The coach must be very careful in his comments. Jealousy is easily aroused in certain high school pupils. It is necessary to be very diplomatic in giving criticisms. It is well to make them apply generally rather than to individuals. The offending individuals will usually take the hint.

I would remind all that debate is a game. Then there should be good will. There should be good will between the coach and squad; between the members of the squad; between the team and its opponents; and between the debaters and the judge. The coach is entirely

responsible for the attitude his team has toward opponents and the judge. The coach should remember that he may be wrong and the judge right as often as the judge wrong and the coach right.

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# THE STATE AS THE COLLEGE SPEAKER'S FORUM

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*University of Tennessee*

LAST year we inaugurated at the University of Tennessee a new system of extra-curriculum speech activities which seemed to us unusually satisfactory, and which may, therefore, be worthy of some brief explanation and discussion. Like many departures from traditional procedure, it was a functioning reality long before it received a name; and when finally some designation had to be attached to a group of "debaters" who were not "debating," in the accepted sense of the word, the quite unoriginal and sufficiently inexact title, "the Student Speakers' Bureau," was borrowed or cobbled together for the immediate purpose.

Debating at the University had been successful and efficiently managed; there were a goodly number of debates with institutions in our own section, and a couple of forays each year into the North, East, or deep South. On the whole, our debating followed the accredited formula: it was well and laboriously coached; it attracted a small if select group from a limited section of our students; it had practically no university audience, or one so exiguous as to leave some doubt whether it was more ludicrous or pitiable. And, most notably, it was quite removed from the immediate pressures of reality.

By that I mean simply that a group of university boys debating some general problem with another group of university boys, before some club or other gathering (student audiences were of necessity a last resort), were undoubtedly gaining interesting and useful experience, and even conceivably entertaining and stimulating their audiences, but they were nearly as far removed from the problems and conditions they would eventually encounter as were their remote predecessors who maintained the metaphysical theses at Bologna or Salerno in the fourteenth century. Indeed, they were further removed. For those brilliant and disputatious young clerics would

many of them go on maintaining similar theses till, in Browning's phrase, *tussis* attacked them and *calculus* racked them. But no imagination could conceive of one of our young men banding himself with two more, twenty years hence, going through an elaborate period of preparation and rehearsal, and then sallying forth to annihilate three other worthy gentlemen of forty or thereabouts, in a formal debate on the recognition of Saturn or the censoring of television, or whatever problem will then be intriguing the debater's fancy and intellect.

Aside from this usual and well-worn basis for criticism of the existent system, we had another more significant and compelling. Ours is a state university, of course; for decades our slogan had been, "The State is the University's Campus." And yet, except that some of our debates were held before local audiences, the speeches into which the most active if not the best young minds of the University were putting often an infinity of effort, had no particular reference to the state's problems. Indeed, paradoxically enough, the reward for excellence was the privilege of speaking *as far as possible* away from the state. That is, three particularly bright young men, from whom the commonwealth should have most to expect, might as the apogee of their student careers have the opportunity of holding forth on disarmament before an audience of twenty-five in Pennsylvania or Louisiana.

I suspect that Tennessee is not unique among our states in conceiving that it has an unusual number of weighty and insistent problems. With us, however, the tremendous social and economic possibilities called into being by the Tennessee Valley Authority—the conception of a planned and prosperous society, of a polity based upon plenty and governed by intelligence—these possibilities have made us intensely aware of the challenge of the future, and profoundly cognizant of the necessity of evaluating our present and our past. Other states have much the same challenge and responsibility; I merely know ours somewhat better. But to us it seemed little short of fantastic that our most thoughtful young men, whom the State was forming to face its problems, should go eight or nine hundred miles to debate on matters comparatively remote from their lives, to the neglect of conditions and questions immediately bearing upon themselves and upon their families.

Animated by these considerations, last year we abandoned debating entirely, except for the freshmen, for whom the change to an utterly new system might be, in that first year, too abrupt. Each of

our 'varsity speakers proceeded to work up three speeches of a maximum of fifteen minutes in length, each speech bearing upon a different phase of the state's responsibilities, prospects, and problems. Each student was urged to consider more specifically those state concerns which lay within the field of his more thorough knowledge and experience, whether in agriculture, economics, education, engineering, or whatever it might be. It developed that in practice the speeches, despite all the possible diversity, reduced themselves to some eight or ten main topics, which seemed most interesting and provocative at the time. The following are typical subjects: "The Social Program of the T.V.A. (Tennessee Valley Authority)," "Cheap Electricity and the Farmer," "The Industrial Community of the Future" (an interpretation of the T.V.A.'s program looking toward decentralization of industry), "The Educational Needs of Tennessee," "A State Income Tax," "County Consolidation." This last subject, we thought, had in it the seeds of acrimonious controversy to such a degree that in fairness (and for general good feeling) both sides of the question should be presented. Accordingly we cast it as a two-speech debate, without rebuttal. We hoped that from the clash the side of common sense would emerge successful, and it did. The other speeches presented only the affirmative case. In general the talks, though naturally and inevitably opinionated, proved surprisingly reasonable and well-balanced; the temptation to over-stress, inherent in debating, had here no reason for being. We introduced one or two national topics of immediate and personal significance, as, for example, an explanation and defense of the Copeland-Tugwell Bill, and a very few historical topics, intended to sweeten the program for some high school audiences—for instance, fairly lively discussion of Tennessee's abortive forerunner, the "Lost State" of Franklin. We grouped the boys in threes, so that each group might have as varied and interesting a repertoire as possible; and we launched them forth, like Lars Porsena's messengers, "East and west and south and north."

Well in advance, of course, we provided suitable itineraries. The boys traveled in rented cars. On a typical trip, occupying three days, one group spoke in six different towns, before ten audiences: five high school assemblies, three civic clubs, one business women's club, and one home demonstration club—a remarkable diversity, ranging from business and professional men in the handsome dining room of a fine hotel, to a group of farmers' wives in a chilly country church. Usually three, sometimes only two, speeches were given

before the various audiences; programs varied from twenty to forty-five minutes in length. Ordinarily one of the boys presided. The chairman always asked the audience to propose questions afterward, a procedure particularly successful before the clubs.

In our first year, with very little money and with our whole method to develop *ab ovo,* our 'varsity speakers appeared before fifty-six audiences in various parts of our wide state, from Bristol and Chattanooga to Memphis. These fifty-six audiences comprised thirty-seven high schools and nineteen clubs, and totaled about fifteen thousand auditors. The high-school audiences usually had a certain admixture of older people, come for the occasion. Finally, obeying to the letter injunctions to a frugality almost Lycurgan in its severity, some dozen speakers participated in this work for only a little more than two hundred and fifty dollars.

Allow me briefly to summarize the advantages which, we think, accrue from this new speech program. First and most important, as I have already indicated, was its *reality,* its conformity to conditions as they are. Just in proportion as these boys succeed in life, they will be under the necessity of making such appearances and such speeches as they made on these trips. In general, their success, whether political, legal, pedagogic, or commercial, will depend upon their ability to speak to the people of *their own state* concerning conditions usually peculiar to that state. The condition throughout is normal, not forced and artificial.

Attendant upon this circumstance is the fact that the speeches are *real* speeches, upon live and controversial subjects, where a failure in accuracy or in audience-sense may make one more than uncomfortable. It is one thing to be verbally thumped, all in the spirit of sport, by one's coëval from Y University, and quite another thing to have one's facts questioned by the County Clerk of X county, or to have one's argument for an income tax searchingly examined by the massive general manager of the great Z corporation. With this was joined another responsibility: each one knew that the reputation and, to a certain limited degree, the fortunes of his University were in his charge. Instead of rejoicing in the footloose freedom and irresponsible pyrotechnics which sometimes characterize the young debater, each speaker felt that he must display something of the poise, restraint, and sobriety of the seasoned man. Our speakers had two objects to gain: first, they would convince their audience concerning the matters in hand; secondly, they were to leave that audience well disposed towards themselves and the

University. And I am able to say that, though certain of the subjects dealt with had their share of concealed dynamite, no criticism fell upon the University through the boys it sent forth.

Furthermore, our program gave remarkable training in the cultivation of adaptability and versatility. It was well nigh amazing to me to observe how the boys, once their hands were really in, responded to different audience situations: the same subject presented before a Rotary Club at 12:45 was quite a different thing from that addressed to a high school assembly at 9:30. Again, the comparative uncertainty of the time element gave our speakers valuable if somewhat discomposing experience; they found that circumstances could make their speeches anything but sacred from drastic condensation and cruel if salutary excision. The maximum length of any speech was fifteen minutes, but occasions arose where school or club announcements left twenty or eighteen minutes for *two* speeches—and gave opportunity for miracles of more or less inspired omission.

We had in mind another object, to draw in more representative fashion upon the student group as a whole; for with us the older eristic argument made its appeal primarily to pre-law students or to students specifically interested in general governmental problems. Students in other professional colleges too often felt that debating was, almost by definition, beyond their province. It seemed something praiseworthy, perhaps, but essentially irrelevant to their lives and their livelihood. And yet it would seem that the new social order we contemplate depends for success as much upon our young engineers and agriculturists as upon our young lawyers. To participation in our new program, accordingly, we sought to draw students with diverse interests, and we succeeded in at least moderate measure. It is significant that among the most interested and most effective of our student speakers was the group from the College of Agriculture, students usually not kindled to any particular enthusiasm by debating itself. It was noteworthy, too, that the students participating, from whatever college, were agreed that as training and experience in practical speech making, the work was definitely superior to intercollegiate debating.

Other advantages, more or less extraneous but not unimportant, may briefly be mentioned. We had reason to feel that the high schools enjoyed our programs, and that our speakers had enlisted the imaginations of ambitious young members of their audiences. Teachers and principals were unanimous in believing that the contacts made were useful alike to the University and to the schools

concerned. The clubs were hospitable and interested; the boys were well entertained, well listened to, and, where time permitted, well questioned. It was not a bad policy, we found, to indicate to various communities in our state that university students could be represented by something other than a fairly powerful football team. In short, it was sound advertising, in the best sense of the word. Finally, though it would be rash to suppose that college speakers on tour could produce any very profound effect or any great and lasting intellectual ferment, they did do something to bring a few problems more clearly into view for a few thousand people. And most important, they learned much themselves about those problems and about their people.

I do not maintain, of course, that our system has all the advantages that belong to debating; I feel, merely, that it had advantages greater, in the circumstances, than those which debating offers. Inevitably, certain students missed the challenge afforded by the element of contending with other teams. On the whole, something was probably lost in rigorous attention to strict logic and to the exact conducting of argument; persuasion unavoidably throve at the expense of conviction. It was more difficult to get students to prepare thoroughly; but, on the other hand, they had to prepare wholly for themselves, going usually to primary sources, and not depending upon the bibliographies and "cooked" material lying ready to hand in formal debating. In some measure, possibly, the agility of mind and dexterity of verbal fence which good debating demands and often produces were not called forth by this work in the same degree as they are in eristic speaking. Yet questioning by the audience, which we hope more and more to elicit and encourage, offers an admirable opportunity for the most effective sort of training in this respect.

In conclusion, we found this system excellent in reproducing for our student speakers the actualities of speaking—in giving them the opportunity of talking on real problems lying just at their doors, before audiences which were themselves grappling or about to grapple with those problems. Our speakers quite possibly produced less heat than they used to bring forth in the days of intercollegiate logomachy, but I am inclined to believe that they did emit a little more light.

# STANDARDS IN PUBLIC SPEAKING

RUTH KLEIN AND WILLIAM M. LAMERS
*Marquette University*

VERY little is said today about the ultimate objective standards of excellence in delivery in public speaking. That subjective speech norms differ widely from person to person and from place to place is a well-known fact. Are there then no objective standards? Is there no criterion by which in advance the individual may say, "I am a reasonably good public speaker." One meets with debate coaches who have forbidden their debaters to use gestures. They say: "We are pure intellect. For us the best delivery is monotone accompanied by an immobile body with no movement upon the platform. We prefer briefs to speeches." Then one also finds the teacher of public speaking who believes in rant, who teaches delivery almost before content, and who encourages the turgid and grandiloquent in style.

Now all the elements of delivery—and by this is meant all that which is physical and vocal in delivery—can be regarded from two viewpoints. They can be considered either in themselves as physical functions or in their ultimate purpose as communicative functions.

As a physical function, each element of speech must obey the law of economy of effort. All other things being equal, the physical elements of speaking are good to the extent to which they are efficient; that is, to the extent to which they achieve their physical objectives with a minimum expenditure of energy. If we prescind entirely from any audience consideration, the tight throat is an uneconomical way of producing sound. Similarly the angular gesture or the rigid posture imposes unnecessary strain.

Our purpose is not, however, to consider here the psycho-physics of speech. Speech is, or should be primarily, for the purpose of communication, and it is this viewpoint with which we are concerned. We turn to English composition for a suggestion. Many years ago Herbert Spencer, in attempting to discover a philosophy of style, hit upon what probably furnishes a clue for the definition of standards of delivery from the audience viewpoint. He called his principle economy of attention and he said in effect that all other things being equal that composition is best which achieves the maximum of desired rhetorical effect with the minimum expenditure of audience attention. In regard to the precise nature of this rhetorical effect,

it should be sufficient to say in summary form that it involves certain mental, emotional, imaginative, and in some cases, even physical changes.

The audience, then, becomes an element of paramount importance in determining the goodness or badness of particular delivery. It is from the failure to consider this point in its full significance that the curious delivery theories of many teachers of speech have arisen. They have misunderstood the nature of audiences in general.

Now it is a truism that no two audiences are alike. Audiences differ with time, with place, with occasion, and with person. Many of the elements of delivery are mere matters of custom. Thus, Lincoln, the stump speaker, found it very difficult in his later life to eliminate the habit he had formed in his youthful political speeches of punctuating strong passages with a bend of the knee and an upward thrust of the whole body. Presumably this torso push was a gesture of tremendous emphasis for the backwoodsmen of Illinois in the 40's. It is also true that the same audiences under different conditions decode delivery elements differently. For an audience under the stress of strong emotions and the resultant sharply focusing attentions, one type of delivery might be ideal; the same audience after eating a heavy dinner and being relaxed might demand an altogether different type of public speaking.

The subject of the speech has much to do with the type of delivery. An academic lecture certainly deserves different treatment from a political speech. Some national groups demand more activity than other national groups. What is good standard delivery in Syria would probably seem an over-exaggerated caricature in Scandinavia.

The speech theorist too often makes the natural error of judging the whole universe by himself. He has skilled himself to listen carefully and he consequently resents large efforts at emphasis through voice and body. He has a facile imagination and he is therefore neither stimulated nor flattered by descriptive gestures. He has high auditory tuning and as a result he prefers speech on a low key. He is inactive physically. The sight of great physical effort wearies him empathically. The academic type sometimes reaches the condition in which the closing of a fist produces a swoon, and yet it is this class that at times has endeavored to formulate canons of delivery out of its own peculiar biases. If the resultant product were only a matter of academic interest and were not given to the students to be interpreted into public speaking, the thing would be at worst a curious academic error.

A debater last year complained that while his manner was excellent according to his coach, what he said did not seem to get anywhere with actual audiences outside the collegiate circle. He felt at first that there must be something wrong with the great mass of people because they failed to react with the professor's theory of what effective public speaking should be. He finally began to have some doubts as to whether the facts were not the other way round. He wondered whether the professor's standards of excellence in public speaking were correct.

If, then, good delivery for one as a listener might not be good delivery for another as a listener, or good delivery for one today might not be good delivery for the same one tomorrow, or if good delivery for one on one subject might not be good delivery for the same one on another subject, can there be any practical, general standard of good delivery? It seems reasonable that the standard should be the average man gathered into an average audience. The average audience does not consist wholly of college professors. Nor does it consist wholly of men forty-five years of age. Likewise it does not consist of women who have graduated from finishing school, nor of young men and women whose immediate interest is a football game, nor of salesmen accustomed to high pressure rhetoric, nor of automobile mechanics, nor of doctors, lawyers, merchants nor chiefs. The average audience will probably contain a small proportion of each of these types and of many additional elements. If the average audience could be embodied in one person he would probably live in a town of fifty thousand, he would have had two years of high school education, be married, drive a small car, be the proud possessor of three children, a mortgaged house, and a few sound, and a great many quaint, ideas.

Thus whether we like it or not, the average audience of average men must be the criterion for a practical general standard of delivery. It should not be inferred from this, however, that there are no specific standards. Just as there are varying degrees of formality dependent upon the occasion in the matter of speech, so likewise in the manner.

The main thing to remember is that public speaking in school must prepare for public speaking in life or it cannot justify itself in the curriculum. We may speculate and theorize all we wish, we may formulate our own opinions as to the ideals toward which public speaking should strive, but unless we keep a close contact upon the actual audiences, our standard is likely to be something unreal—aca-

demic in the worst sense of the word—rather than practical. To be effective teachers we must strive to develop in our students a vivid sense of average audiences. Teachers of public speaking will learn much by making many actual speeches to non-academic groups.

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# DRAMATIC TRY-OUTS

CARL B. CASS
*University of Pittsburgh*

IN any large school the great number of students showing an enthusiastic interest at the beginning of each school year in the Dramatic Department or school theatre is most gratifying. Of course a number of these students may be hopeless exhibitionists suffering from delusions of grandeur, who will lose all interest as soon as they fail to "grab off" the leading part in the first play; but it can be safely assumed that the majority of this group really want to work and, if given any work to do, will become faithful supporters of the department throughout their school careers. Unfortunately, however, no director can use so many potential workers on his first production, and as the weeks and months roll by with no work for this majority, their interest lags. They become discouraged or find other interesting ways of spending or perhaps wasting their time. As the year wears on, fewer and fewer students show up for try-outs until finally, in the spring, the director may have difficulty in finding a large enough group from which adequately to cast his plays.

We cannot blame the students for such a situation; and we can't safely assume that the most tenacious and determined students who keep up enough interest to appear at spring try-outs will be the most talented. They are likely to be the ones who failed to find anything else to do during the year.

The problem presented by such a situation is usually evaded. We are apt to think—since it is a physical impossibility for one director with only one stage available to keep from one hundred to four hundred students continually busy producing plays—that there is nothing to be done about it. I believe, however, we can avoid the wholesale discouragement of potential talent in the larger school by means of a system of try-outs which will not only save time but will treat each student with fairness and as an individual.

We are all acquainted with the usual system known as the "read-

ing try-out" in which all students interested are called out every time a play is to be cast. At the try-out the students' names are collected, the story of the play is briefly outlined for them, and they are called up in groups of two or three to read certain bits of unfamiliar dialogue. The director feels that in order to be fair he must let each group, good or bad, read an equal amount, which usually is two or three pages. Notes are taken on each actor as he reads, and the hours drag on. After three or four hours, the students are dismissed and asked to return, and the process is repeated until everyone has had an opportunity to read one or more parts. Then the director searches through what has grown to be a tremendous volume of disorganized notes and begins to eliminate those students who are most obviously unsuited for any part in the particular play under consideration. After careful study he eliminates perhaps half to two-thirds of the group and calls the rest back for further try-outs. It is not unusual for such a try-out to drag on for three or four days, afternoon and evening, before the director finally selects his cast.

The director has done the best he can; but let us examine the system from the students' point of view. Some of them—perhaps very talented ones—have failed to pass the first elimination because there were no parts available to suit their particular talents. But, not knowing why they were eliminated so readily, these students are likely to be utterly discouraged, thinking that the director just doesn't recognize their abilities.

Others, failing to make the cast, have sat around hopefully for eighteen hours or more through all the try-out periods waiting for the opportunity to read for a few minutes from an unfamiliar script. They are probably conscious of having read very poorly because of nervousness, excessive eagerness, or self-consciousness before the group. Being forced to compete with literally hundreds of others, they are thoroughly disheartened. Some are even heartbroken to the extent that parents, becoming worried, call the director on the telephone and ask him to reconsider. All in all, it has been a terrible ordeal. No wonder most of the original group of students interested in dramatics haven't the courage, the conceit, or whatever it takes to tempt them back repeatedly for other try-outs.

Most directors will admit that such a try-out system is very inaccurate, for many talented actors will read unprepared lines very badly. Yet, for want of a better system, they repeatedly conduct try-outs in this admittedly crude fashion.

I wish to submit for the consideration of these directors the following try-out system which I believe to be easier for both director and students and much less discouraging to the students.

### Registration

When school opens in the fall, the dramatic activity is publicized. All students interested are asked to register immediately at some specified place. When they appear to register, they are asked to fill out one side of a card—the two sides of which appear below. (This is the University of Pittsburgh card, but with slight changes it can be made to serve any high school or college.)

PITT PLAYERS—UNIVERSITY OF PITTSBURGH

Name ..... Phone No. .....
*Last* *First*
Pittsburgh address .....
Home address .....
School ..... Year of graduation .....
Name of home town newspaper .....
Name of High School ..... High School newspaper .....
Underline all types of work you are willing to try or capable of doing:
(Acting, business, typing, advertising, designing or painting posters, library research, writing publicity, taking and finishing pictures, costumes, make-up, properties, designing, building or painting scenery, constructing models, stage lighting.)
With what dramatic organizations have you been active? .....
With what other dramatic organizations are you still associated? .....
Other campus activities .....
Do you sing? .... What voice? .... What instruments can you play? ....
What languages can you speak? ..... What kind of dancing can you do? ...
Height? ..... Weight? ..... Hair color ..... Hair length.....
.....
.....

The front of the registration card shown above is filled out by the student at registration.

| | |
|---|---|
| Voice ..... | Diction ..... |
| Vitality ..... | Variety ..... |
| Interpretation ..... | Feeling ..... |
| Appearance ..... | Type of role ..... |
| Adaptability ..... | Preparation ..... |
| Pantomime ..... | General grade ..... |

### Organization Standing

Dates of reserve membership .....
Dates of regular membership .....
Offices held .....

Record of Service: .....
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The reverse side of the same card, as shown here, is used by the director in recording the student actor's ability at try-outs and his later service in the organization.

If the student indicates a desire to act, rather than to do only technical work, he is given one of two mimeographed try-out sheets —one sheet being for the men and another for the women. Upon each appears three speeches from different plays, and one pantomime. The speeches have been selected with the idea of making them as varied as possible. For example, the sheet I use for men includes an angry speech by "Dennis" from *The Whiteheaded Boy*, a speech by "Aubrey" in one of his most bumptious moods from *The Show-Off*, and a tragic speech by "Othello" in the fifth act of Shakespeare's tragedy. The pantomime is simple, but demands some imagination. Each speech is labeled, indicating its source. When each student registers he must make a definite appointment to appear for try-out. He is told to learn the pantomime and to prepare all the speeches as he wishes—either memorize or read them from the page.

## First General Try-Outs

Two adjoining rooms are reserved for try-outs. Awaiting their turns in one room, the students appear one at a time in the other, before the director, with perhaps a small committee of older students or members of the class in play production. As each student interprets to the best of his ability the speeches and the pantomime appearing on his try-out sheet, he is graded on all the qualifications appearing on the back of his registration card.

Personally, I prefer to use a code for the purpose of recording

grades accurately without unnecessarily wounding sensitive students who may later go through the files. I use the word "trial" as a key, "T" for excellent, "R" for above average, "I" for average, "A" for below average, and "L" for lousy.

### The Permanent File

After try-outs all registration cards are placed in a permanent file in the director's office for general use. Each year the director has to hear only the try-outs of new students who have not previously registered. This can be accomplished, even at a large school, in less than ten hours.

### Play Try-Outs

When the director is ready to cast a play, he considers carefully the types of people needed, then runs through his file (considering such qualifications as height, weight, voice, diction, flexibility, type of role, and general grade) and picks out perhaps fifty out of three hundred students to recommend for try-outs. He posts this list on a try-out notice, with an explanation that the list includes not necessarily the best talent but the students seemingly best fitted for parts in the play to be cast. To avoid criticism, the notice should probably invite all registered students to come to try-outs whether their names are listed or not. Of course very few students not included in the recommended list will appear. Those who do are more than normally interested and it is valuable to the director to know who they are.

At the scheduled try-out, the director has the advantage of meeting a relatively small group. He probably has pretty definite ideas as to just which parts he wants each student to try. In not more than three hours, he can probably cast a few parts definitely and eliminate all but two or possibly three candidates for each of the remaining parts. He can then furnish the people trying out for important roles with books to study over night, and cast his play at a very short try-out period the next day.

### Advantages of This System

This system has the advantage of saving time. The discouragement of students is largely eliminated, because the unsuccessful candidates have not had to endure long, tedious waiting and they have the encouragement of having been on the recommended list. The students not listed have suffered no inconvenience and may be encouraged later by having their names appear on a recommended list

for another play. Most of the students included on a recommended list will appear at try-outs, even in the spring.

There is the further advantage in having a complete file of all the available talent. Students directing laboratory plays may be advised or even required to choose their casts from the untried talent on file. This procedure gives the director an opportunity for further and more accurate judgment of abilities, which of course will be recorded on the students' cards for future reference.

To retain interest and morale among students, particularly those most talented, who participate in an activity so sporadic as school dramatics, the director must avoid the humiliating ordeal and waste of time inherent in the general reading try-out.

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# THE NEED FOR DRAMATIC MATERIALS FOR THE SECONDARY SCHOOL

H. H. RYAN
*University High School, Madison, Wis.*

THERE is at present a lamentable dearth of dramatic material suitable to secondary school use. From the point of view of an observer who is not a student of dramatics, the material which high school dramatic coaches are in the habit of using may be roughly divided into four classes. First, the plays of former generations from which slapstick farces and melodrama are usually chosen. These are rapidly becoming too insipid or too outmoded for the palate of persons of any age in these times. Second, there are the dramatizations of literature, written by the high school pupils themselves. The value of these is derived less from their excellence as drama and more from the stimulation which they afford in the study of literature. Third, there are the highly imaginative creations of which *Three Pills in a Bottle* is typical. Most of these are received with little enthusiasm by high school audiences. Fourth, there are the plays written for the modern stage. The great majority of these deal with sex and crime in a way which makes them unsuited to the high school stage.

Teachers of music and art find in their own work situations parallel to that of dramatics. Special effort has been made to provide material in these three arts for little children; the material created for adults will serve for the college age and later; but the period of

adolescence has been neglected. If, for comparison, teachers of high school science were compelled to depend for their textbook material upon that which is set up for little children or that which is planned for the adult reader, the teaching of science would be badly crippled. The dramatic activities of the high school, however, do have critical importance. They make a powerful appeal to the high school pupils. They are a means of affording impressionable young people a most vivid type of vicarious experience. They are a powerful instrument for the shaping of attitudes and ideals.

It is highly improbable that dramatic material for high schools will be created without some artificial stimulus. In the first place, one powerful motive is lacking here: that is the hope of considerable financial reward. Textbooks in algebra are written especially for high school pupils because there is a large, steady, and certain market for such books. The dramatics of the high school afford no such market. As matters stand, no outstanding playwright, so long as he is vitally interested in monetary compensation, can afford to devote his time to the high school field. A profitable market for a playwright's production is to be found in the public theatre. He is therefore forced to take an interest in the probable popularity of what he writes and to relegate questions of education to an extremely inferior position.

If it be granted, then, that the plays from which the high school dramatic coach is forced to choose are largely those written for commercial production before audiences which are in the main adults, the question arises whether there is any fundamental and inherent list of qualities which make them unsuited to high school work. It has been pointed out above that such plays treat of sex and crime in ways which make them unfit for our purpose. There is a further disqualifying element which comes to light in the analysis of the purpose of commercial plays.

It is commonly accepted that the essence of the stage play is escape from reality. Other things being equal, the appeal which a given play makes to a given person is determined by the direction in which the individual wishes to make his escape. Here the leanings of the middle-aged man or woman are toward the past. His or her enjoyment of the play is deeply colored by considerations of what might have been—the thing that the adult has been denied or has striven for in vain. Youth, on the other hand, is looking forward. The play sets up for him goals which he thinks he may some day attain. To the adult, the play is in the nature of a part payment on

a past debt, while to the youth it is a promissory note. Plays of antisocial theme are therefore the cause of little damage to adults; but to the youth they are a determiner of future conduct.

The upshot of all this is that the high school stage should be seized upon as a powerful potential for social education. It cannot be properly so used until dramatic material has been produced with the foregoing considerations in mind; furthermore, such material is not likely to be produced in anything like adequate quantity without the artificial introduction of the element of financial reward.

It is the belief of the writer that a deliberate and systematic playwriting enterprise should be initiated and vigorously carried out by one or more of those organizations which are interested in both dramatics and youth. The help of one of the foundations might be enlisted to make the enterprise financially worthy of the attention of the best of American playwrights. A generously long list of awards would also serve to stimulate many persons to try who have genuine but little exercised talent for play writing.

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## THE CASE FOR STANDARD ENGLISH

MARGARET E. JONES
*Hunter College*

One Robert Browning, interested in

> . . . . . A Roman murder-case:
> Position of the entire criminal cause
> Of Guido Franceschini, nobleman,
> With certain Four, the cutthroats in his pay,
> Tried, all five, and found guilty and put to death,

took 187 pages of the finest print, two columns to a page (Cambridge Edition), to present every aspect of this *cause célèbre* under the title *The Ring and the Book*. The nobleman had been put to death some two centuries before.

"The Case for Standard English" has a sinister sound—"the case." Is standard English still on trial or has it, in the minds of some, been long since acquitted and, in the minds of others, been beheaded? Do I plead before a jury, each with open mind, or do I slip from under that ominous word—"case"—and suggest as a practical teacher that the whole question of pronunciation has to be treated practically. If I may do the latter, I propose that we consider

our subject under the following headings: What is standard English? Where is it taught? By whom is it taught? To whom is it taught? For what is it taught? Will it "take"?

## What Is Standard English?

Standard English is the pronunciation recorded by any scholarly dictionary with, first, those general weakenings and softenings of the less important words which occur in all informal speech but not in all formal dictionaries; second, the individual variations found even in the speech of two members of the same family whose general speech pattern would be considered acceptable by a lexicographer; and third, the variations which appear in distinct localities. I have no desire to suggest that there is an absolute standard common to the North of England and the South of England, our own New England, our Southern States, the Western Reserve and its environments, or the Pacific Coast. An absolute standard is like the hypothetical *n*th degree, to be worked toward, but never reached.

Life would, of course, be greatly simplified for teachers of the practice of good speech if there were some academic body to legislate, but think what a source of entertainment the daily papers would lose. Even our brothers, the Linguistic Society of America, the Archaeological Institute of America, and the American Philological Association (explorers and paleontologists in the field of speech), are heckled by the newspapers. What a glorious reply Professor Sturtevant made to a reporter inquiring about the word "Screwball." "I'm sorry," said the professor, "my specialty is Hittite."

And so standard English is more or less what the Oxford English Dictionary records for English usage and Webster or Funk and Wagnalls or some other authority for American usage. There are two forces seeking to maintain these standards, school instruction and travel. I might add the radio, except that in America there are almost as many destructive as constructive forces.

## Where Is Standard English Taught?

It has seemed to me that much of the blood spilt over the teaching of standard English has come in part from the inability of a person teaching in one locality to put himself in the place of some one teaching in a totally different locality. The moment that you accept American modifications, or if you prefer, an American language as distinct from an English language, you admit the influence of locality on speech. I personally think it extraordinarily stupid for an Ameri-

can teacher to impose the strictly British pronunciations, [fju:tail] (futile), [ʃedju:l] (schedule), etc., upon a group of American students. If I say this, then I don't know how I can withstand the insistence of my Middle West friends on the pronunciation of the consonant "r" after vowels, or on the tribute those vowels are forced to pay to this same troublesome sound. As a matter of fact, when I am teaching my students at Hunter College I don't try to eliminate this post vowel "r" unless it demands too much tribute from its vowel. That is to say, I don't do this in classes whose main purpose is to establish acceptable voice and pronunciation for the student who is not choosing the art of speech for her profession or for her avocation. Behaving in this way with the rank and file of my students in New York City, I cannot believe that I would undertake to slaughter the "r's" if I were teaching, let us say, in Chicago. Yet I must confess that I would try to protect the vowels if I found they were being blurred by the "r's."

Wherever English pronunciation is taught, the first and most important responsibility is to train the students to hear their own speech and that of others as it is actually uttered, and not as they think it is uttered; and secondly, to make them aware that variations fall into two categories, acceptable and unacceptable, and to strive to instill the courage and the enthusiastic conviction essential to master and maintain good speech. Since no teacher knows where a student is going to live or work or under what auspices he is going to have his being, it is futile to expect to set up any one rigid pattern as the only pattern for the rank and file to use. Environment, economic necessity or social pressure will shape the speech of every one.

### By Whom Is Standard English Taught?

I don't know what your problems are. At Hunter we have, in the Department of Speech, teachers from New England, from the Middle Atlantic States, Southern Atlantic States, from the Middle West, and we have had, although they are not with us now, teachers from the Pacific Coast, and one teacher born in England. It would be absurd to say that a uniform standard of speech is employed by these men and women, although they all have excellent speech. Professor Prentiss, head of the Department of Speech, usually presents the problem to new teachers in this way:

We have at Hunter College some 5,000 students, every one of whom has to go through the Department of Speech, every one of whom is expected to qualify for an oral examination by the Board of Examiners of the Department of

Education in New York City. (Because of lack of positions, many students do not take these examinations now.) The students come from every conceivable native and foreign stock and from every conceivable environmental influence. If each of these students, from her freshman to her senior year, were brought under the influence of only one teacher in the Department of Speech, it would be enough to ask that the student speak as well as her teacher. But as a matter of fact, a student is sometimes exposed to six or seven teachers in the department. The only way to keep every one of our students moving steadily forward to an acceptable pattern of speech is to have every teacher in the Department, so far as is possible, teach a uniform standard, adopting that standard in his own speech, challenging the students to hear any departures from that standard by the teacher, and helping the students themselves to attain this same standard as a phonetic practice and a workable dialect in case they need a mastery of English in their life after graduation.

## To Whom Do We Teach Standard English?

In the preceding paragraph I have said that at Hunter we teach standard English to every student. Earlier I have indicated that standard English is variable. We can be arrested for selling a pound of sugar that does not conform with the standard pound at the Bureau of Weights and Measures. Happily for us we cannot be arrested for teaching a standard of English which does not duplicate a standard set up in some bureau of reference. Happily for us, we can use our common sense in deciding where we shall place the emphasis with each individual student who comes to us.

The broad "a"—excuse me, I have reverted to an old-fashioned classification—the low-back open vowel, is an unnecessary and added "confusion and confoundment" in words like [grɑːs] and [pɑːθ] to a student who says [græs] and [pæθ] quite respectably, but who has so many foreignisms in her pronunciation that concentrated work for several years will be required for their eradication. One of our teachers, who probably uses as much common sense as any speech teacher can in handling this problem of pronunciation, was horrified recently in a doctor's office when she was greeted with "Are you the woman who teaches the Hunter girls to say 'secret'ry'?" Her reply was: "I am too busy teaching them the fundamentals of good speech for New York City to teach them the refinements of English for high comedy with a British background."

Yet to all our students we say this:

The more men and women travel in English-speaking countries, the more they come to have a generalized rather than a localized type of speech. Just as English composition is more formal on the printed page than it is in oral expression, so there is no reason why each of you should not have a literary pronunciation as a sign and symbol of your culture and your education, even

though you may also have a local pronunciation with which you speak from the heart to those who are nearest to you or dearest. There are many occasions when we like to meet people on an intellectual plane without any charge of regional influence as the reason for our points of view. International English, which comes to people who are educated, cultured and traveled, is an excellent tool for this purpose, and if you want to go on further in your studies after you have brought your speech up to a good average New York standard, I shall be glad to carry you on further.

### For What Do We Teach Standard English?

Again I have answered this question in part before I have come to it. Certainly, if there is a student who wants first, last and always to prove that he is of Scottish stock, there is no use of discussing a modified international English. He will burr his "r's" to the end of his days to prove his nationalism. Perhaps the difficulty with getting any concerted political action in these United States lies in part in the fact that if we're a Bostonian we do not choose to be taken for a Carolinian, if we're a Middle Westerner we do not choose to be taken for a New Yorker. Part of our security against such unfortunate possibilities lies in the maintenance of a violently distinctive dialect. I am one of those who teach the art of reading at Hunter. For platform reading I insist on what I believe to be as musical an English as can be found in the whole field of English diction. This is pretty nearly that international English to which I have referred above, with certain modifications in favor of American usage except where, in poetry, the meter or the rhyme determines the pronunciation. No artist of the platform or the stage can hope to teach any eminence in these fields without thorough training in what you may call, if you wish, "stage English." The trouble with so many who use stage English is that they are "stagey" in its use. Sincerity of thought and simplicity of communication are essential to keep any form of speech from standing out like a sore thumb. It is the sore thumb of an acquired English used for no other end than itself that makes offensive so much of the English of broadcasters. The greatest argument against standard English is the utter stupidity of many who teach it and who are so concerned with the tintinnabulations of its sound, so ecstatic over its "oo's" and its "ah's" that they utterly fail to recognize that the student is saying absolutely nothing and is saying this nothing to himself and to no one else.

To sum up: Standard English is taught for use by the cosmopolitan and by the artist of the stage and platform, who are also cosmopolitans; it is taught for communication and not for exhibition.

### Will Standard English "Take"?

It will "take" only when those who are trained in its use want it. For the student who is interested in passing the course, his proficiency will last till he has received his grade. It will last longer only in proportion to the remuneration he will receive, social or financial, and his ability to maintain a form of speech in which he is not interested. It will take and stay taken with those who have an esthetic interest in distinguished speech and the courage to withstand the pull of the commonplace. It will not even be noticeable, except to the phoneticians, if it is used as a sincere and simple vehicle of expression, since thought transcends form.

For those who have been born into an environment where standard English is the accustomed tool for exchange of ideas there is no question of "taking." The habit of good speech will persist even when every other trapping of fortune falls away.

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# A SPEECH PROGRAM FOR THE CHANGING ELEMENTARY SCHOOL CURRICULUM

IRENE POOLE DAVIS
*University of Akron*

A program of unit activities in speech education for elementary grades, intended to serve the new curriculum as a tool for the fusion of content subjects and group activities.

| SEQUENCE OF EMPHASIS (Informational Experiences) | SUGGESTED ACTIVITIES (Practice Experiences) |
|---|---|
| *Activities for Pre-School and Kindergarten* | |
| 1. *Expression through bodily activity* | |
| Relaxation | Rhythmic games and dances<br>Quiet resting periods; imitations of folding up, withering, melting, flexibility, etc. |
| Freedom of bodily movement | Pantomimic games; dramatic play |
| Control of breathing | Voiced and voiceless breathing games |
| 2. *Appreciation of sounds* | |
| Ear training for sound discrimination | Listening games; imitating sounds |
| Vocal interpretation | Guessing games of sound meanings |
| Accuracy in the articulation of all vowel sounds and the sounds of the consonants: b, p, m, w, h, d, t, n, g, k, ng, y, f | Phonetic practice through games and jingles |

| | |
|---|---|
| 3. *Co-ordinated expression for joy and delight* | Dramatized rhymes, jingles, songs |
| Conversation | Sharing experiences and interests |
| Story telling | Repetitive stories told and played |
| Dramatization | Spontaneous make-believe |

*Activities for Primary Grades 1, 2, 3*

| | |
|---|---|
| 1. *Bodily activity* | |
| Freedom of movement | Pantomime; shadow plays; rhythms |
| Suggestion of character | Games of "let's pretend" |
| 2. *Sound accuracy* | |
| Accurate articulation of all sounds. (In addition to the sounds mentioned above, the consonants v, th as in the, zh, sh, l, z, s, r, th as in thin, wh, and combinations should be well established in words by eight years of age.) | Phonetic games; vocal guessing games; repetitive stories; language games |
| Correction of speech disorders | Clinic |
| 3. *Co-ordinated expression* | Activities and interests in the classroom |
| Conversation | Tales of pets, hobbies, experiences, ambitions, desires |
| Story telling (as sharing) | Short imaginative or experience stories |
| Dramatization | Playing spontaneously parts of stories read or told |
| Oral reading (for joy in sharing) | Reading hours; poetry hours; ensemble verse speaking |

*Activities for Elementary Grades 4, 5, 6*

| | |
|---|---|
| 1. *Bodily interpretation* | |
| Appreciation of character, mood, feeling | Games of interpretation; guessing games; pantomimic games; shadow plays; motion pictures; scenes in pantomime |
| 2. *Diction* | |
| Correct articulation | Phonetic games; "tongue-twister" jingles |
| Accepted pronunciation | Comparison of letter-spelling and sound-spelling; language games; word games |
| Vocabulary enrichment | Listen for new words; learn to spell, pronounce, and use them; use the dictionary |
| Correction of speech disorders | Clinic |

WILL STANDARD ENGLISH "TAKE"?

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| Dramatization | Playing spontaneously parts of stories read or told |
| Oral reading (for joy in sharing) | Reading hours; poetry hours; ensemble verse speaking |

*Activities for Elementary Grades 4, 5, 6*

| | |
|---|---|
| 1. *Bodily interpretation* | |
| Appreciation of character, mood, feeling | Games of interpretation; guessing games; pantomimic games; shadow plays; motion pictures; scenes in pantomime |
| 2. *Diction* | |
| Correct articulation | Phonetic games; "tongue-twister" jingles |
| Accepted pronunciation | Comparison of letter-spelling and sound-spelling; language games; word games |
| Vocabulary enrichment | Listen for new words; learn to spell, pronounce, and use them; use the dictionary |
| Correction of speech disorders | Clinic |

| | |
|---|---|
| 3. *Co-ordinated Expression* | |
| Appreciation of character, attitude, feeling, mood | Impersonations |
| Dramatization (Educational dramatizations are spontaneous, "created" from ideas or situations within the children's experiences, and expressed in their own language) | Scenes from stories told or read, scenes from social studies and other school activities<br>Simple stage techniques of stage picture, direction, makeshift costuming, scenery<br>Dramatic club |
| Story telling (artistic retelling) | Story telling hours; radio hours; programs |
| Oral reading (artistic sharing) | Reading hours; verse choirs; programs |
| Original speaking | Talks; reports; interviews; class research; discussions; news events; announcements |
| Group movement | Parliamentary activity in clubs; persuasion |
| 4. *Integration of interest, information, and activity* (This speech program provides the strands by which all other school activities may be bound together into a unit of common interest. The subject matter of all elementary informational courses is used in practice experiences that promote ease and facility of expression) | Unit lessons; projects; demonstrations for *sharing* rather than for *show* |

*Activities for Junior High School, Grades 7, 8*

(To be introduced in the order that is most useful for integration of class interests, information, and activity)

UNIT I. *Group Conduct*

Conduct of meetings; duties of officers; nominations; elections; motions; criticism; announcements; introductions; responses; rules of order; by-laws, constitutions

UNIT II. *Basic Rules of Speech*

Five-fold nature of speech; action; voice; diction; language melodies, rhythms, dialects; phonetic language; development of words

UNIT III. *Story-Telling*

Development of language; myths; legends; anecdotes; professional story-tellers: locutor, bard, minstrel, jester; after-dinner stories

UNIT IV. *Conversation*

Qualities of good conversation; problems involving different types of persons and sizes of groups; techniques of changing subjects; avoiding arguments and personalities; broadening scope of subjects and information upon which conversation may be based

UNIT V. *Interviewing*

Qualities of good interviews and good interviewers; kinds of interviews; respect for authority and personal details; questioning; use of appropriate terms; newspaper interviews; examining and cross-questioning

UNIT VI. *Original Speaking*

Rules of good speaking; note-making; outlining; giving directions; narrative experiences; expository reports; class recitations; arrangement of content material; sequence of ideas; choice of vocabulary; essays

UNIT VII. *Discussion*

Purposes and forms of group discussion; symposium; small group and round table methods; forum and panel discussions

UNIT VIII. *Persuasion*

Persuasive techniques; purposes and means of rhetorical persuasion; motives and techniques of rhetorical persuasion

UNIT IX. *Argument and Debating*

Rules of the debating game; uses of rhetorical persuasion in debating; argument; proof; evidence; authority; briefing

UNIT X. *Oral Reading*

Technique of good reading aloud; application of principles of speech to reading; critical appreciation of artistic reading

UNIT XI. *Dramatization*

Character interpretations; tempos and rhythms that suggest feeling; create scenes from ideas; make plays from scene dramatizations; simple stage directions; puppet plays

UNIT XII. *Formal Drama; Pageantry; Programs*

Plan, prepare, and present to a new audience a play, pageant, or program, based upon the year's interests in speech and content studies, particularly social studies, and other school interests. The work is entirely creative, built from the original speaking or dramatization strands of the program.

# THE FORUM

## THE LITTLE THEATRE GROWS UP

*Editor of the* QUARTERLY JOURNAL OF SPEECH:

The process of "growing up" is marked by three main events. You take over the conduct of your own affairs. Your elders and betters suddenly take you seriously, and finally you find yourself called upon to accept the challenge of active living, meet emergencies, assume leadership. All this has happened to the non-professional theatre during the last few years. With the organization of the National Theatre Conference in 1932 it became congnizant of its own existence as a nation-wide entity—a national theatre in fact and not in theory—a theatre growing up in towns, cities, rural communities, college and university campuses, where a living theatre has not been seen for a generation or more. Still uncertain of its needs and opportunities, its members still too disorganized and too discontinuous to be completely independent, the National Theatre Conference was helped through its formative years by financial assistance from the American Association for Adult Education.

During this period it went through the next phase of growing up: its elders (if not its betters), the serried ranks of the professional theatre, took the non-professional theatre so seriously that they honored it with a series of violent attacks. Suddenly, very suddenly indeed, the professional theatre stopped laughing at and patronizing the so-called "little theatre" and went after it with an ax. The ax was the NRA Code—which was to be fixed so that no really first-class little theatre could survive the enforcement of its rules. The battle for the little theatres was won by the National Theatre Conference and its friends, but the elders were not through with it.

The professional theatre continued to labor under the illusion that the slow, quiet, inevitable growth of a new theatre, a new kind of approach to theatre things, was the cause of the professional theatre's acute financial troubles. Actors' Equity threatened to forbid its members to act with non-professional groups—but when Gilmor Brown and Mrs. Isaacs (both on the council of the NTC) presented the real facts of the case to Equity Council, the Council saw that the non-

professional theatre was not a rival to be crushed but, on the contrary, a friend and partner; that the non-professional theatres were a place where the actor could practice his art, where young and growing talents might develop—in fact that they were the seed-beds of the theatre to come.

This year the final step in "coming of age" has taken place. When Harry Hopkins, Works Progress Administrator, after studying the professional situation thoroughly, turned to the non-professional theatre for a leader in his campaign for work programs for unemployed theatre people, he threw down a challenge of leadership to the non-professional theatre of America. His challenge was accepted. Hallie Flanagan outlined a program based on the principles which lie at the root of NTC organization: belief in the development of a truly national theatre through the shifting of emphasis from the New York idea to the regional one; by the development of new production centres throughout the country; by providing opportunity for new theatre talents of all kinds; by encouraging local and community support and building toward a stable theatre closely allied to the interests and cultural development of the people.

Mrs. Flanagan's plan was at once accepted in Washington, and she in turn passed the challenge on to her co-workers in university and community theatres. The men who have labored tirelessly in the field of the non-professional theatre for the last twenty years were recognized by the government as best fitted for the task of distributing the millions of relief money earmarked for the theatre. This is not the place to discuss what can or cannot be done with work-relief in the theatre field—or with work-relief in any field, for that matter. The important point here is that the plan which arrested attention and won recognition from the administration came from the non-professional theatre.

The past year has shown an increasing emphasis on co-operation as an essential factor in the development of the non-professional theatre. Co-operation of community, university and experimental theatres with each other was proved statistically by the increase in membership in the National Theatre Conference, which also reaffirmed its fundamental belief in co-operative effort by adding a library membership to its theatre and individual memberships, and by joining with the National Association of Teachers of Speech in the joint meetings at the national conferences of both organizations in Chicago in December. The Federal Theatre Project is in itself a

gigantic experiment in co-operative effort, with community, university and civic theatres acting as co-operating sponsors and hosts for Federal Theatre Units, while directors perform double tasks of organization and supervision. Co-operation in teaching and experimental work is shown by the civic and community theatres such as the Cleveland Play House, which serve as laboratories for the technical theatre courses of neighbor universities, while university theatres become the focal point of community organization where town and gown meet together to create a more varied, vital and permanent theatre than either could achieve alone.

A theatre which is established on the broad basis of a whole community's interest, where education and recreation are combined, where technical proficiency and creative ability are recognized and fostered, where the value and beauty of the "thing done" are the prime essentials, is a theatre that will live and grow.

ROSAMOND GILDER
*National Theatre Conference, New York*

# EDITORIALS

We sometimes have our misgivings as to whether THE QUARTERLY JOURNAL OF SPEECH, or books on speech, or the teaching of speech itself, is completely functional. Sometimes we are reassured. Comes a note from Prof. John W. Wetzel, of the Department of Effective Speaking of Union Theological Seminary, saying that he has from a student, Mr. George Bothwick, a B.D. thesis entitled *The Use of the Psychology of Persuasion in Preaching.* Professor Wetzel states, moreover, that of thirteen journal references documented, nine are from the Q. J. Church-goers will agree that we could do with many similar and related studies. There is the matter of the clerical pattern cadence, insufferable in England, not unknown in America. A strobophotographic intonation study may be indicated here, with the results put into clear form and published, not only in the Q. J., but in forward looking theological journals.

* * *

One of our contributors, Mr. Russell L. Caldwell, describes a highly organized and successful extra-curricular speech program. He challenges comparison—students trained solely in the classroom to be compared with his tournament-trained people. Classroom teachers may wish to counter with a comparison of the itemized and detailed values students derive from the classroom and from the tournament respectively. Such a discussion would be interesting in our Q. J. Forum.

* * *

However, Mr. Caldwell would probably be the first to admit that *both* curricular and extra-curricular activities are better than either alone. And all of us recognize that successful extra-curricular work is at once an asset and a liability: an asset in that it may promote a demand for curricular work which will lead administrators to permit curricular organization; and a liability in that administrators may be so well satisfied with the extra-curricular achievements that they will let the matter rest there instead of permitting normal progress toward proper class study. Some of the best and worst speech we hear is at tournaments. Some tournament speakers need class study la-

mentably; some students in classes need the stimulus of a tournament. Curricular and extra-curricular speech are invaluable complements to each other.

* * *

Is "coach" a good word?—The "coach" of a play, a debate team, a reader? Does it imply rote-work, imitation of the teacher, negation of independent thinking, forced or undesirable analogy with football? Would "director" be a word of better connotation? Is there still another and more desirable word?

* * *

The QUARTERLY JOURNAL is honored to have an article in this issue from a veteran speech scientist, E. W. Scripture. Many will wish to take issue with the findings of this article, but all will welcome this further contribution of a vigorous, venturesome and prolific intellect.

* * *

Several other articles in this issue should provoke response. One of our contributors advises the "coach" of high school debate to analyze the debate proposition himself, not permitting the debater to do so. Another expresses disbelief in giving a student a free hand in interpreting a poem. Still another doubts whether the teacher of speech is a sufficiently normal audience-type to say what sort of delivery is best. And another touches again that highly incendiary proposition, the "broad a." The meeting is open for discussion.

* * *

To make up for some past neglect in the matter, we have this time a large consignment of book reviews. The New Books Editor has the business of our reviewing newly and most efficiently organized, and is turning out a product which we believe to be distinguished for compactness and insight. In no way can we "keep up" so positively as by knowing what is going on in the world of publications.

* * *

It has sometimes seemed that the most approved numbers of the QUARTERLY JOURNAL have been those containing much drama material, especially simple material of high school rank. Accordingly, we have promised that the added pages, which now bring the magazine up from 120 to 185, shall contain an increase of this kind of material. But contributors will have to bestir themselves. Our drama files are empty, except for some articles quite out of the high school class.

This large increase in articles for high school teachers brings on a problem of arrangement. For some time secondary school articles have been grouped together. To do so now requires duplicate sets of groupings—drama for high schools in one place, drama for colleges and universities in another; with debate, the same; and the same with interpretation, public speaking, and all the rest. To avoid this cumbersome arrangement, we are in this issue trying the expedient of grouping all articles of a kind together, high school articles with those for higher institutions. If this proves inconvenient to readers, we shall doubtless hear from it. Constructive suggestions may result.

* * *

For the present, elementary school articles will remain in a single group as heretofore.

* * *

The article by Mr. M. L. Alstetter on the Co-operative Study of Secondary School Standards describes a movement of much more than ordinary interest. Any new plan giving schools an incentive for continuous growth, rather than for reaching a milestone and there stopping, is an encouraging development. President Maud May Babcock of the N.A.T.S., through her committee headed by Professor Bower Aly, has taken eminently proper action in working with the Co-operative Study to the end of setting goals for high school speech study comparable to those in other studies. We shall probably hear a great deal more of this admirable evolution.

* * *

The WPA Speech Survey Project of Oklahoma, sponsored by T. M. Beaird and supervised as to personnel by Mrs. Sylvia Mariner, has begun to turn out some results of their labor. One completed work is a survey of the achievements of the members of the junior college society Phi Rho Pi, over a term of years. Another is the development of a detailed outline of a high school course in the fundamentals of Speech. This outline is the work of Prof. Chas. P. Green, of the University of Oklahoma, and of Mrs. Perill Munch Brown, of the University. This is another of the very important recent moves looking toward a proper recognition of the needs and values of speech in the high school curriculum, and of the now rapidly increasing moves on the part of vigorous and energetic teachers to see that all high school students are given proper opportunity to share in these values.

# NEW BOOKS

All reviews of new books and correspondence concerning them should be sent to Professor C. K. Thomas, Goldwin Smith Hall, Ithaca, N. Y.

*Speech Correction on the Contract Plan.* By Ruth B. Manser. New York: Prentice-Hall, Inc., 1935; pp. xix + 333.

There seems to be a notion abroad in this country that all authoritative information on "contract" shall come from a place called En Wye See. There are a few dissenters, it is true, who maintain that many of the pronouncements on contract that emanate from that provincial town on the Atlantic seaboard, are intended more as the means of bringing monetary gain to the author of the pronouncements than as the means of helping the readers of these pronouncements to make and fulfill their contracts. Most of us have noticed, however, that the distinguished authors of these treatises on "contract," following their own advice, play the game very efficiently. If one studies their game, though, one sees that at every stage of the play, significant adjustments of the conventions are made to make allowances for the unpredictable variables of the game, such as the unusual distribution of the cards as revealed by the bidding, the posture of the "rubber" score, the temper of the players, etc., etc. "Contract" cannot easily be reduced to a system; and when it is so reduced, the expert makes constant adjustment of the system.

Now we pick up a book applying the "contract plan" to speech correction. The same limitations of the "system" apply here, only vastly more so. The variables are so many and so complex that a system to be of use must be so flexible as to be hardly a system at all. Nevertheless, our author wades bravely in and announces 90 different "contracts" that the person who desires to improve his speech may undertake. (This does not include numerous supplementary contracts.) Each of these "contracts" assumes a sort of statistically standard condition of the pupil-patient, sufficiently typical, at least, to make it possible to follow the same procedure with each case of a given type. These "contracts" are in the following suits: "Nasality," "Denasalization," "Foreign Accent," "Lisping," "Stammering," "Breathiness," "Hoarse Voice and Throatiness," and "Defective Phonation"—the last a sort of "no-trump contract," in that it is not really

defective phonation at all, but a defective system of speech sounds—vocables that are mispronounced, presumably through the mediation of a variety of causes. These "contracts" seem to the reviewer to be practical and rational, for the most part, in situations where the conditions are not too unusual. The only danger is that the comparatively uninformed reader of the text will assume that these "contracts" are always practical to try. There are many situations under the head of lisping, for instance, where the "contracts" as outlined would be futile to attempt. Insufficient explanation has been made of the need for adjusting of the "contract" to the case. The same may be said of the "contracts" on "Nasality" and "Denasalization." In addition, it may be said that the "contracts" on "Breathiness" and "Hoarse Voice" are actually dangerous in the hands of the uninitiated, in that they will give both the teacher and the taught the notion that correct measures are being undertaken, when sometimes this feeling of security will prevent the correct measures from being undertaken, and when often the carrying out of the "contract" will be actually harmful to the pupil-patient. I refer to dysphonias due to such conditions as tuberculosis of the larynx, or to tumors of the vocal cords.

The present reviewer is not convinced by this book that the "contract" method can be applied to such complex problems as are presented by speech defects. Defects are by their very nature always different one from another. Only normalcy is typical. Are there sufficient similarities among classes of defects to make standardized "contracts" of procedure workable? I doubt it.

The manufacture of the book is excellent, from the type-setting to binding. The author's part in carrying the book through from manuscript to page proof has not been as thorough. Many inconsistencies have crept in that can be explained only on the basis of hasty writing and hurried proof-reading. Some of these are vital:

1. In the foreword the author makes clear that she is trying not to leave the reader in doubt as to particular sounds discussed. She says: "Three different systems of indicating pronunciation have been used in this text: the diacritical markings given in 'Webster's New International Dictionary,' the symbols of the International Phonetic Alphabet, and a key word about whose pronunciation there can be no doubt." Let us take a few examples to illustrate how these systems are correlated in her "Pronunciation Key." The word *long* is the "key-word"; the diacritical marking ŏ; the I.P.A. symbol [ɒ]. Now as a matter of fact, Webster gives the word the respelling l ŏ n g. That gives us no fixed point for the determination of the

value of the vowel our author is trying to identify, for ô is described by Webster as a vowel midway between ô in *orb* and ŏ in *odd*. Again the diphthongs in the words *here* and *there* are represented by the same characters in the column labeled "diacritical marking." The same is true of the diphthongs in *poor* and *floor*. The diacritical marking system she employs makes no distinction between the initial sounds in *think* and *that*. These are certainly not in accordance with the markings of the dictionary she cites. Among these key words "about whose pronunciation there can be no doubt" we find *there, ask, bind, long, farther, choice, poor,* and *floor,* all given to illustrate vowel values. She could not possibly have chosen much more variable words, and in each case the word so chosen was the only "key-word" given to stand for the vowel illustrated. As to the I.P.A. symbols, the author has chosen to modify those, also. The reader is left, therefore, in some confusion until he discovers the pronunciation system is neither Webster's nor that of the I.P.A., but Manser's. Then, if he knows Miss Manser and can recall how she utters the sounds of the language, he has no trouble in understanding the pronunciations indicated. If he cannot recall her speech, all he can do is to hazard the guess that she uses a cultured "Eastern American" pronunciation.

2. Nor is Miss Manser able always to follow her own system of pronunciation. She is so ultra-Websterian in her pronouncements that one is surprised when she indicates the pronunciation of *room* as [rʊm] so that *room-full* would have the vowel [ʊ] in each syllable. Is this a mere mistake? One does not know, in the light of other inconsistencies such as [mɪsl] for *missile;* [kæzm] for *chasm;* [əsæsn] for *assassin;* [leɪŋθ] for *length;* [wɔsp] for *wasp;* and [ʃʊð] for *sure.* (These words are usually heard in cultured "Eastern American" as [rum], [mɪsɪl], [kæzəm], [əsæsɪn], [lɛŋkθ], [wɒsp] and [ʃuə].) Then, in one place in the text, *chasm* is included with a list of words illustrative of [sm]-combinations such as *smart, smile, prism, schism, truism,* etc. *Chasm* is also included in the "Pronunciation List" for practice purposes at the end of the book. How is the student to pronounce it? Incidentally among the many stumbling blocks for the unwary tongue included in this "Pronunciation List" is *geneology.* Now *genealogy* is often enough mispronounced when the third syllable is *a,* without complicating the matter by spelling it with an *o.* Doubtless some of these inconsistencies are but slips of the pen or the eye, but which are not?

3. The book is so definitely "Eastern" that its usefulness is lim-

ited. Miss Manser recognizes no [ɹ] as in *bird* or *her*, and *hard* is [ha:d]. She much prefers the tap *r* in *very*, and the light *l* in *silly*. *There* is [ðɛə̯]; *here*, [hɪə̯]; *poor*, [pʊə̯]; and *floor*, [flɔə̯]. *Dance fast, mask* and even *rascal* are given the vowel intermediate between [æ] and [ɑ]; and *half* does not stop half way, but goes the whole distance to [ɑ] and has the same vowel as *hard;* so *half* and *past* as in *half past two*, have different vowels. One questions whether her "refinements" are practical, even in the East. Note her advice about the pronunciation of [l]:

"Flatten the front of the tongue against the upper gums, and let the sound flow from both sides of the tongue. . . . Be sure that this sound is made well forward in the mouth. If the tongue is allowed to relax and drop back, the resulting sound is a blurred, dialectal sound known as the dark *l*." Then she gives a list of words upon which to practice this "light l," including *loll, lull,* and *follow*. How can she do it? The reviewer finds it as difficult as to follow some advice that Miss Manser frequently inserts into her "contracts": "Be sure the entire body is energized. Be certain that the throat is relaxed; yawn if it becomes tense."

To evaluate the work in one sentence: when the author shall have taken time to finish the book, I think it will have a considerable value for the training of those having slight defects of speech (but having no real disorders of speech), who desire to learn the pronunciation of the cultured Easterner; and that is distinctly worthwhile.

ROBERT WEST, *University of Wisconsin*

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*Leadership in a Changing World*. Ed. by M. DAVID HOFFMAN and RUTH WANGER. New York: Harper and Bros., 1935; pp. xv + 418.

The editors of this book remind us that both the Department of Superintendence and a survey committee of the National Council of Teachers of English have recently recommended that the social studies be made the core of the high school curriculum. Apparently the first point of contact in this proposed integration is to be a liaison between social studies and English. Such a blending will mean, for English, that in the teaching of both composition and literature a considerable amount of assigned reading will be drawn from the literature of history, government, economics, and sociology, especially critiques of current social institutions and trends.

This book attempts to provide selections of this nature; it is to serve as a source-book and a basis of discussion for both social studies

and English courses. It is not put forward as a text-book for civics on the one hand, nor as essay models for English on the other; it is intended to supplement the literature of both courses, so as to stimulate more thought and discussion on current social problems. In the English classes this means, for example, adding the literature of the New Deal to Shakespeare and Longfellow, and emphasizing compositions on Fascism, militarism, and the profit system, along with the types now used.

The editors are to be commended for their plain statement of objectives and criteria of selection. Their main objective seems to be to stimulate more students to read about, and grapple with, the acute social problems of our own time. In choosing the selections, they have considered especially whether the material would interest students, and whether the content is valuable in promoting the chief objectives.

The selections are varied in both type and topic. There are essays, pamphlets, chapters from books, and not a few speeches. They range in subject matter from industrialism to poetry. The number of famous names and the variety of economic and political views represented by the authors are impressive, as may be judged by this sampling: Franklin D. Roosevelt, Norman Thomas, José Ortega y Gasset, M. Ilin, Woodrow Wilson, Lenin, Gandhi, Stuart Chase, Mussolini, Mustafa Kemal, Rabindranath Tagore, Walter Lippmann, James Truslow Adams, Sinclair Lewis, and the authors of *Recent Social Trends*.

The search for famous names might easily result in selections deficient in value. No doubt, on some of the topics, more sound, if less publicized, treatments could be found. But few are vague and wordy. Most are factual and thoughtful, and are clear and popular in style.

The book is provided with excellent biographical introductions, with questions and topics for discussion, and a descriptive, but unclassified, bibliography. It is illustrated with photographs by Margaret Bourke-White.

The editors do not mention the possibilities of the book's being used by teachers of public speaking; but clearly it could be so used. Those who desire to integrate oral composition with social studies, and those who wish to increase motivation in public speaking in high schools, will find this book of real assistance.

To make the collection more attractive to teachers of the social sciences, and perhaps to other teachers, a representative from the field of social science should be added as collaborator if a new edition is prepared.

RUSSELL H. WAGNER, *Cornell University*

*Your Telltale English*. By SOPHIE C. HADIDA. New York: G. P. Putnam's Sons, 1935; pp. 419. $2.00.

*Your Telltale English* is for the "man, woman, or child who has the intelligence to sit down quietly, concentrate on what he reads, understand the suggestions made, and put them into practise." Those who feel handicapped by lack of opportunity for study or by early indifference to the niceties of English speech will welcome Miss Hadida's guide to correctness, in which, without technicalities, she points out common errors and pleasantly dictates the correct forms.

Beginning with the statement that the inattentiveness of the listeners is usually traceable to the speaker's poorly phrased sentences, the author goes on to discuss sentence structure, diction, and conversation. The sections on capitalization, punctuation, and the dictionary are particularly well presented. In the latter section the author lists 999 commonly mispronounced words and explains the correct pronunciation by a scheme which makes no use of diacritical marks or phonetic symbols, but which prints the accented syllable in capitals, thus:

| | | |
|---|---|---|
| absorbing | ab-SORB-ing | not ab-ZORB-ing. |
| accessory | ak-CESS-o-ry | not ass-CESS-o-ry. |
| curator | q-RAY-tor | not Q-ray-tor. |

Some thirty pages are devoted to the mistakes of the foreigner, the careless American, and the Cockney Englishman. Simple and helpful rules are given for the correct formation of such sounds as *th*, *w*, *wh*, *f*, *v*, *j*, and *g*. Other sections deal with the value of the speaker's being well-groomed, rules for making and acknowledging introductions, trite beginnings and how to avoid them, the manner to assume before an audience, etc. The material on public speaking is not new, of course, but its inclusion in a handbook of this type merits favorable comment. This is a compact but comprehensive little volume. The author seems to have overlooked no points essential to good speech.

RUTH B. BOZELL, *Arsenal Technical High School, Indianapolis*

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*Propaganda; Its Psychology and Technique*. By LEONARD W. DOOB. New York: Henry Holt and Co., 1935; pp. x + 424. $3.00.

This volume is certain to be regarded as an important contribution to the psychology of persuasion. Its scope is much broader than might be suggested by the fairly widespread meaning which has become attached to the term "propaganda," a meaning which might be crudely defined as deliberate, malevolent misinformation. The author

has attempted throughout the book to avoid logical or moralistic categories, and to view propaganda phenomena in the light of psychological categories, descriptive of more fundamental aspects of individual behavior.

In general plan, the book considers in an introduction the applicability of modern psychology to the study of propaganda. The writer points out the paucity of experimentally verified principles and the necessity of supplementing experimental studies with empirical observation of complex social phenomena. This leads to a survey of basic psychological concepts applicable to the understanding of propaganda.

This second part of the book revolves around a treatment of the psychology of motivation. The term "attitude" is preferred to "drive" or other terms suggesting more exclusively the physiological mechanism than the interaction of physiological propulsion and social forces. Doob feels that social attitudes "refer to the structural organization which pre-exists within the individual" and at the same time are "broad enough to include the numerous modifications which different environments impose upon human beings."

On the basis of the psychology of motivation, a definition of propaganda is formulated and a distinction made between intentional and unintentional propaganda. The previous discussion of perception is related to the manipulation of opinion, and the range of uncertainty of response discussed. This section, the principal contribution of the book, is summarized in terms of eight "principles of propaganda," which are conveniently brought together in an appendix.

Parts four and five cover the more conventional material of discussions of this subject. Various forms of propaganda—commercial, reform society, Communist, Nazi, war and peace are illustrated. Throughout these discussions, however, reference is made to the principles outlined earlier in the book. The media by which propaganda is spread are surveyed under the usual categories—the newspaper, the radio, motion pictures, the stage, art, and a series of miscellaneous communication channels. In a short conclusion the writer explains his views on the possibilities of making practical advance in the control of propaganda.

The student of persuasion will find this volume of greater value than the more frequent anecdotal treatments. There is adequate illustrative material, but the emphasis is consistently on principles of more general significance. The author has no social thesis to defend. The point of view is impersonal and descriptive. There is a table of contents, and a combined subject and author index.

WALTER H. WILKE, *New York University*

*The 1932 Campaign: An Analysis.* By ROY V. PEEL and THOMAS C. DONNELLY. New York: Farrar and Rinehart, 1935; pp. viii + 242. $1.50.

Two professors of political science have given us in this book a handy compilation of mostly the sort of facts that can be gathered by assiduous clipping of newspapers and periodicals during a presidential campaign. They have summarized Mr. Farley's preconvention management, the "Smear Hoover" and "Humanize Hoover" publicity drives, the party conventions, the organization of forces for the campaign, the pre-election polls, and the final results. Also they have given a résumé of Professor Overacker's study of campaign finances. All this and more of the same sort they have done well.

But when they have gone beyond this recording and summarizing they have done badly. For example, there is the chapter called "Tactics and Strategy." From its title and length the reader might expect it to bear the chief burden of what the sub-title of the book promised —*analysis*. But the chapter turns out to be a catch-all of miscellanies, often repeated from earlier chapters. The part on tactics includes the alignment of editors and cartoonists, without any analysis of their devices of winning consent; the organization of party workers and auxiliaries; the routing of Roosevelt's tour and the number of his speeches, but no analysis of his devices. (The authors, curiously, use the word "campaign" to describe that series of speeches, though the book as a whole indicates that speeches have only a little to do with a campaign. They also make the strong statement that "the most striking departure from old methods was in the use of radio;" but they give little sign of realizing that the radio is merely an instrument of transmission—that it is the speech that persuades.)

"Logic and reason," they say, "have little to do with ordinary tactics;" hence they omit logical devices. Scientific attention is given to the *reiteration* of slogans, which evidently includes any striking phrase, though used only once; to Lumley's "four major *abuses* of the laws of reasoning," named but applied only by saying that all parties were guilty of them and the Republicans the chief offenders; and to "sixteen techniques of formulating political statements" which were "discovered" in 1933. Three of the sixteen are cited, but not an example of any of them, let alone any analysis of their use in the campaign.

The part on strategy catalogs a number of items properly strategic, but again there is no sustained effort to analyze their use. Almost

at the end of the chapter there is an enumeration of the "chief strategic appeals" of the Republicans that might have served as the basis of a real analysis. But nothing is done with it.

And then at the end of the chapter we are told that "neither tactics nor strategy were important in 1932. All the Democrats had to do was to play safe, and to organize everything in sight while the Republicans floundered about." It seems obvious that if the result depended upon one side's playing safe and the other's floundering, then tactics and strategy were decisive, for playing safe and floundering are matters of strategy and tactics. This is giving them too much importance while denying them any.

The passage illustrates the hasty induction and careless statement characteristic of the book. In the same chapter we are told, "Although the 'arguments' . . . probably had some influence in the campaign, it must have been the slogans and invectives which moved the marginal voters." Tactics and strategy unimportant, but a single tactical device moving the marginal voters, and so, of course, deciding the campaign! With equal caution we are told, "There were a surprisingly large number of rational and specific appeals made by all parties in the campaign," and that the speeches "were as aimless and indefinite and unpalatable as ever." Likewise, that "Roosevelt demolished . . . each of the chief arguments which had sustained the G.O.P. for forty years," and that "Roosevelt straddled every vital issue."

Presidential campaigns need analysis, and the 1932 campaign was one to make the effort worth-while. Professors Peel and Donnelly have tried twice now—first in 1928—and with the 1936 campaign before us, I hope their third try will succeed.

V. E. S.

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*A B C of Reading.* By Ezra Pound. New Haven: Yale University Press, 1934; pp. xii + 197.

Those who know Ezra Pound as a vivid but baffling poet, and as a trenchant but often irritating critic, will not be disappointed in this enthusiastic brief for the best in literature. Teachers of speech should know it, not only for the utilitarian value of broadening the frame of reference of the courses in interpretative reading, but for the good of their souls.

The keynote to Pound's thesis is thoroughness. If one is to estimate the value of a new book, he must know it "as he would know whether a given pole-vault was remarkably high, or a given tennis

player at all likely to play in a Davis Cup match." In order to do this, one must make comparisons in both space and time: one cannot fully understand or evaluate a writer without knowing something about his predecessors, or about his predecessors and contemporaries in other cultures; one must know where the writer belongs in the stream of poetry. A minimum understanding of English poetry, for example, requires a knowledge of a score of English poets who range in time from Chaucer to Whitman, and of five French poets who range from Villon to Rimbaud and Lafargue. A thorough understanding, of course, requires a knowledge of quite distinct cultures—of the Chinese and the Provençal, for instance.

In studying poetry, says Pound, stop analyzing the metre, and get the feeling of it; sense its relationship to music. Concentrate on the imagery till it is sharp to you, as it was sharp to the Chinese ideographist who invented symbols for abstract ideas by combining the symbols for several concrete objects which illustrated the abstraction required. A hard ideal, to be sure, but not one to be dismissed lightly.

C. K. T.

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*Lotteries.* Compiled by HELEN M. MULLER. New York: H. W. Wilson Co., 1935; pp. 128. $0.90.

*Old Age Pensions.* Compiled by JULIA E. JOHNSEN. New York: H. W. Wilson Co., 1935; pp. 295. $0.90.

*Socialized Medicine.* A debate reprinted from the *University Debaters' Annual* for 1933-1934. New York: H. W. Wilson Co., 1935; pp. 31. $.35.

Of these three sources of collected information for this season's debaters, only the last touches upon a subject that is being widely used throughout the nation. Colleges have found *Socialized Medicine* an interesting topic, and this year it was selected as the National High School Debate Subject. The reprint contains the briefs and speeches of a debate between Kansas State College and Alabama Polytechnic Institute, as well as a bibliography. The debater will find the speeches helpful in securing a general understanding of the question, despite the fact that more recent information is available elsewhere.

*Old Age Pensions* contains a valuable 32-page bibliography, the usual briefs, and a large collection of articles and excerpts. Its completeness is revealed in the inclusion of materials on various pension plans, including the Townsend Plan.

The thinness of *Lotteries* possibly indicates why this subject is

not being widely used for debates. The compiler is handicapped by the lack of national interest and the consequent shortage of material. The book has a six-page bibliography and the usual briefs.

JOHN V. NEALE, *Dartmouth College*

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*Road To War: America 1914–1917.* By WALTER MILLIS. Boston and New York: Houghton Mifflin Company, 1935; pp. ix + 466. Index. $3.00.

Mr. Millis waited twenty years to write the story of America's entanglement in the European War. Then he wrote a book worth waiting twenty years to write, or to read. Whether one reads it for its narrative of events or for its analysis of the leadership of those who brought America into the war, it is good reading and a good book to have read. One can look back at the last war or ahead to the next one with a better understanding of how such things happen.

It is in the analysis of leadership that the book is most significant. The events are largely familiar, but what Mr. Millis has clearly shown is the pattern of Wilson's entanglement in British diplomacy and how he was brought to rationalize diplomatic defeat and economic pressure into a revelation of America's destiny to make the world safe for democracy.

The irony of it is that we find, as Wilson's influence over public opinion veered from neutrality to preparedness to war, his knowledge of the shams upon which our final belligerency was based grew more and more clear. Apparently the conviction that America must war to end war had fed upon its reasons. When it became full grown, those reasons had lost their substance. By April 1917 Wilson knew the allied governments were fighting for victory, not for peace. He knew, and said so in an interview on the morning of his war message, that after the war there would be "only war standards" by which "to reconstruct the peace-time civilization." Yet Wilson stood before the Congress and told them, "Our object . . . is to vindicate the principles of peace and justice in the life of the world as against selfish and autocratic power."

Mr. Millis expressly recognizes the fact that by then "Mr. Wilson, no less than his countrymen, was the prisoner of his own policies, of fate, of human limitations." Even so, *Road to War* makes one wonder if Wilson's great war speeches were no less great for the discrepancy between their picture of the conflict and the facts and forces as they actually were. That will depend on what one asks of the statesman-orator. If it is only to make emotionally and intel-

lectually satisfying what has been brought about, perhaps then they were completely great. If it is, in Demosthenes' words, to foresee events in their beginnings and forewarn others, there was a tragic deficiency in Wilson's speeches, for though he foresaw, he did not forewarn. The tragic flaw of the great protagonist of the war-drama was his hope—or ambition—to change what he foresaw by proclaiming instead what he wanted to see. Perhaps his own comment, spoken only to his secretary, was the final word: "My message today," he said, "was a message of death for our young men. How strange it seems to applaud that." V. E. S.

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*Speech Therapy.* By EMIL FRÖSCHELS. Translated from the German by Joseph Noyes Haskell. Boston: The Expression Company, 1933; pp. 252.

Emil Fröschels, Ph.D., M.D., is "Professor of Speech, University of Vienna, and Director of Speech Laboratories and Speech Clinics, University of Vienna and General Hospital, Vienna." The general purpose and content of *Speech Therapy* can be best given in the author's own words, taken from page X of the introduction:

> Because of the devastating effect upon personality, disorders of speech merit our profoundest attention and study. I have, therefore, set forth here some results and findings from my Clinic and Laboratory in the hope that they may be helpful to other workers in the field of speech correction. In addition to consideration of diagnosis and therapy, I have given some account of the physiology and function of the vocal mechanism, sensory and motor, and have described them in relation to speech disturbances.

The underlying principles upon which the book is based are given in the following sentence:

> I feel that we should stress first, the fact that a study of speech pathology must be based upon a consideration of the structure, condition and function of the brain and its appendages, the vocal organs and the speech mechanism in general; secondly, upon the pathological psychology, since it appears to me that a study of the pathology of speech can aid the psychology of speech in two ways, first, comparative and analytic, and second, therapeutic.

In accordance with these principles, Part I (43 pages) takes up the "Physiology of Speech." This section includes discussions of the anatomy of the larynx and mouth, the physiology of respiration, the physiology of voice, the physiology of sounds, the artificial formation of sounds and the dynamic representation of the physiology of speech sounds.

Part II, "Pathology and Therapy of Speech Disturbances," occupies the major portion of the book (174 pages). It begins with an

extensive discussion of aphasia and then takes up, in order, the problems of deaf mutism, stammering, laryngeal dyslalias, paragrammatism, stuttering and blocking. Stammering is defined as "the absence or the defective pronunciation of single sounds, or the substitution of one sound for another," and thus includes a large variety of speech symptoms.

Part III (19 pages) discusses "Functional Disturbances of the Singing and Speaking Voice." These are divided into phonasthenia, rheasthenia and kleasthenia, or disturbances, respectively, in "the singing voice, the speaking voice and the commanding voice."

A short appendix is entitled "Thoughts on Phonetics for Elementary Instruction."

The general plan followed in the discussion of the various pathologies is the presentation, in order, of causes, symptoms and therapy. Specific suggestions as to therapy are given after the discussion of each speech disturbance and there are numerous illustrative case histories. Nevertheless, one feels that, despite the title, the main emphasis has been placed on causes and symptoms.

Dr. Fröschels' discussions are, for the most part, thorough and scholarly. The book abounds in references to the researches and opinions of other workers, mostly Europeans. In the discussion of aphasia, for example, the author takes up types, causes, symptoms and therapy in some detail, in addition to presenting a rather complete critical digest of all the important treatments of the subject. In fact, this section of the book should probably have been cut down in favor of a more complete discussion of other pathologies, such as deaf mutism and laryngeal dyslalia. The former is treated very sketchily, and the latter, unfortunately, concerns itself mainly with the more severe conditions, such as those following laryngectomy, and neglects the milder and more common organic disorders. One wishes also that the author had expanded his discussion concerning the "dynamic representation of the physiology of speech sounds." This is an important concept and deserving of more attention.

The discussion of stuttering will probably not be satisfactory to most American readers. The problem is referred to as "an unknown field in which events are played that lead to the strange illnesses called psychoneuroses. In this category, stuttering is included. As little clearness as we have now attained with the assertion that it is a matter of volitional movements, it must be noted that we have made progress, and that the spasm theory is no longer valid, or at least,

only in very few minds." In other places, stutterers are spoken of as "associative aphasia sufferers." Therapy is based on the view that "morbid psychical conditions can be removed by reason."

In respect to the translation, this writer wishes that the translator had taken more liberties with the original German in regard to sentence structure and the literal translation of words. Many of the sentences (as in the paragraph above) are complicated and loosely put together. Occasionally, the reader will actually be puzzled as to just what a given word or sentence is supposed to mean.

By way of summary, *Speech Therapy* is certainly worth owning and studying. It is, I think, too difficult for the beginner in speech correction studies. An understanding of the book requires considerable background in the field. It will be most valuable to those who have acquired such a background through previous studies.

CLAUDE E. KANTNER, *Louisiana State University*

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*Speech in Childhood: Its Development and Disorders.* By GEORGE SETH and DOUGLAS GUTHRIE. New York: Oxford University Press, 1935; pp. x + 224. $3.50.

In this volume, which stresses the importance of corrective measures for disorders of speech in childhood, the authors draw upon their clinical experience in the Edinburgh Royal Hospital for Children and in the University Medical and Psychological Clinic. The opening chapters deal with the seriousness of speech defects as an educational problem, and with the social and economic aspects of such handicaps. Several chapters are devoted to the speech mechanism, classification of voices, theories of brain localization, aphasia and word blindness. Tables and charts show the classification of English sounds, the frequency of occurrence of certain vowel sounds, and the physical components of sounds, as worked out by Fletcher, Paget, and others. There is an excellent chapter on the psychology of speech and the beginnings of language and gesture in childhood. The authors stress social stimulation as an incentive to speech development, and point out that the child who lacks speech may remain satisfied with inarticulate babbling until permanently retarded. Children's vocabularies from eight months to six years are summarized, and the importance of sentence melody in expressing shades of meaning and feeling is pointed out.

In the chapter on speech and hearing the authors discuss the anatomy and physiology of hearing, and summarize methods used

for training the deaf child. Charts based on the use of standardized audiometers show curves of high and low frequency deafness; the authors also make a useful classification of the causes of deafness. They recommend the establishment of special classes for mildly deaf children, who have received little educational attention. The authors incline towards the Helmholtz theory of hearing, but do not discuss any of the more recent theories developed in American laboratories.

Many children lack the desire to speak which we falsely assume to be found in all; an analysis of environmental factors frequently enables the speech worker to arouse the necessary interest in speech sounds, and to overcome the child's negativism towards speech stimuli. The authors discuss and illustrate dental irregularities and various types of malocclusion which lead to mechanical interference with clear speech; they also discuss functional causes of lisping, and have many good suggestions for the re-education which must follow surgery of the cleft palate; they review the literature of stuttering. A chapter on the singing voice in childhood gives suggestions for therapy through rhythm, melody, and vocal hygiene; organic and functional interferences with normal voice placement are mentioned, and suggestions are given for voice training in childhood and for the prevention of later vocal difficulties.

The final chapter, which deals with the organization of the speech clinic, points out the necessity for co-operation between home, school, and speech clinic, in order to remove the cause of the speech difficulty and secure permanent improvement. The authors recommend such clinics in connection with children's hospitals or children's departments in general hospitals, in connection with children's psychological clinics, and in the public school system. All these types should be under medical and psychological supervision, the training work being in the hands of the speech therapist, who will be primarily responsible for the child's progress and chiefly interested in securing satisfactory results.

SARA STINCHFIELD HAWK, *University of Southern California* and *Los Angeles Child Guidance Clinic*

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*A Study of Illiteracy in C.C.C. Camps.* Washington: Bulletin 110068 of the United States Office of Education, Department of the Interior, 1935.

This bulletin is a survey, with special reference to methods of treatment, of illiteracy among the 375,000 men enrolled in C.C.C.

camps in the summer of 1935. Defined as those who could not read newspapers or write letters, the illiterates were found to number 7,369, or 1.9%; of these, 6,521 learned to read and write. Among the illiterates, 75% were under 25 years of age, 17% were over 35 years of age; 96% of the illiterates, and 92% of their parents, were born in the United States.

The following principles of treatment were found to be especially important: (1) the need for individual instruction, since sensitiveness and self-consciousness prevented the pupils' learning well in groups; (2) a room small enough to insure quiet and privacy was preferable; (3) periods of about 20 minutes were best. In these periods the pupil followed a program of penmanship, oral and silent reading, arithmetic, simple bookkeeping, and a discussion of the assignment to insure its being understood and evaluated.

The camp newspaper was found to be one of the most effective means of stimulating interest and achievement in the courses. Seeing one's name in print was an especially effective incentive. The effect of prizes, rewards, and commendation before the group stimulated a large number to greater achievement and more earnest effort.

SARA STINCHFIELD HAWK, *University of Southern California* and *Los Angeles Child Guidance Clinic*

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*Propaganda and Promotional Activities. An Annotated Bibliography.* By H. D. LASSWELL, R. D. CASEY, and B. L. SMITH. Minneapolis: University of Minnesota Press, 1935; pp. 450.

*World Politics and Personal Insecurity.* By H. D. LASSWELL. New York: Whittlesey House, 1935; pp. 307.

Both these works will be useful, though in different ways, to the student of persuasion. No one who wishes really to understand a speech or other persuasive effort can ignore the fact that all persuasion is propaganda in the sense of "promotional activity;" that has been commonly recognized by students of public address, as is indicated by the well-known phrase, psychology of persuasion. The complete study of a speech of any significance always involves us in a study of a social movement for the setting and implications of that speech; that has been less commonly recognized, and the social psychology of persuasion is a relatively unfamiliar term, as is any less awkward equivalent. The way in which the speech constitutes a response to a broad social situation, and its function in the larger sequence of a campaign or of a movement of opinion, have not often

been examined. But the possibilities of the social psychological approach increase as the study of social movements and the study of propaganda go forward.

In *World Politics*, Doctor Lasswell accomplishes less than he might have done had he limited his theme, omitted the parade of methodological terms, and written in English rather than in the curious jargon he has devised. But those with patience to translate the book into common terms will find a fairly successful account of the relation between men's ideas and their material circumstances, as well as many flashes of insight in remarks by the way.

The *Bibliography* is far the more important and useful of the two books. For the study of propaganda, we have not hitherto had a moderately comprehensive book-list. That is what the compilers in effect have given us. Their ambition to make a properly critical bibliography, with classifications generally acceptable and evaluations consistently noted, has not been realized. The notes are few, and too often valueless. The classification is far from perfect. Dr. Lasswell's introductory essay, though suggestive, is sketchy. These criticisms, however, only reflect the present stage of development of the study of propaganda. The cardinal fact is, the titles are here, available to the student. The very real serviceability of the collection makes one regret all the more a certain leaning on what seems to have been a pre-existent list of works (even elementary books) on advertising, and a lack of care in the form of citation. That same serviceability makes it worth while to note some omissions: Aristotle's *Rhetoric* (more in point than the *Politics*); Dewey's *The Public and its Problems;* A. L. Lowell's *Conflicts of Principle* (better than Bogoslavsky's work, which is listed); Bosanquet's *Implication and Linear Inference;* Bryce, *American Commonwealth;* A. N. Holcombe, *American Political Parties* (certainly more important than his later book, which is listed). And the note on Toennies (page 64) is false and misleading.

H. A. WICHELNS, *Cornell University*

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*Fox*. By CHRISTOPHER HOBHOUSE. Boston and New York: Houghton Mifflin Company, 1935; pp. 320. $3.50.

This biography has many virtues. Hobhouse is adept at analyzing historic moments in Fox's career: the Portland-Lowther controversy, the Royal Marriage Bill, the dismissal from the treasury, the Otchakoff affair, the quarrel with Burke. His style is engaging: he fre-

quently uses epigram—("You cannot love war *and* England"); metaphor—("Around [him] the opinions of parties had ebbed and flowed, leaving him at one moment high and dry, the next moment surging back to cluster round his base"); simile—("Like Chatham's gout, Fox's domesticity added weight to his utterances"); allusion—("Some day North would fall before a blast of Fox's trumpet"); and humor—("He had not only an alibi—'I was in bed'—but a witness—'with Mrs. Armistead, who is ready to substantiate the fact on oath'"). He serves up bad and good, justifying Fox's juiciest follies by declaring that only a great man could rise above such colossal blunders.

The weak point in the Hobhouse narrative will loom largest in the eyes of the rhetorical critic. Little or nothing is said about voice, gesture, rate; about method or lack of it in speech preparation, methods of persuasion, ability in analysis and refutation of argument; about the speaking situation. Such important speeches as the *Westminster Scrutiny* (1784) and *Rejection of Bonaparte's Overtures* (1800) are each represented by a scant paragraph. Had Fox been primarily a philosopher, like Burke, or a statesman, like Pitt, the omission would be more easily justified. Strangely enough, though presenting Fox as something less of a statesman and a liberal than he appeared before, Hobhouse, like previous biographers, still fails to focus on Fox's genius as debater and orator.

LOREN D. REID, *University of Missouri*

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*Architecture for the New Theatre.* Edited by EDITH J. R. ISAACS. Published for the National Theatre Conference. New York: Theatre Arts, Inc., 1935; pp. 125. $2.50.

The standardized American commercial theatre, planned for profit for the landlord, represents an ornate auditorium and inadequate stage, poor sight lines, cramped seating and circulation, and no production facilities. "Probably not a single one," according to Lee Simonson, "is of any importance as an architectural design." The New Theatre, on the other hand, reconstructed as an efficient mechanism for theatre processes, transfigured by the "new world architecture," and reorganized as a social enterprise, embodies a flexible stage and auditorium, with ample production and circulation space, integrated with other theatre and community services in a functionally expressive, modern, architectural design.

*Architecture for the New Theatre* presents some two dozen de-

signs, more or less illustrative of the New Theatre, assembled from four issues of *Theatre Arts Monthly,* together with an exposition of the prime essentials of a workable stage and auditorium, in an article by Lee Simonson, "Basic Theatre Planning," reprinted from the *Architectural Forum* for September, 1932. Mrs. Isaacs, who is editor of *Theatre Arts Monthly,* has contributed an introduction, reviewing the developments of the past fifty years which are responsible for our changing theatre. *Architecture for the New Theatre* is a slender, handsome volume, with typography by Robert Josephy, bound in black cloth with titles in silver, and superbly illustrated (one plate, regrettably, is upside down) with drawings, models, and photographs.

Mrs. Isaacs has made expert selection of material. The discussion of the individual designs, however, is often more descriptive than critical and is not always complete. The Iowa University Theatre, now under construction, is not treated as extensively as one might wish. A much more complete explanation of Norman Bel Geddes' Mass Theatre is contained in his own book, *Horizons.* His Intimate Theatre, a perhaps perfect arrangement for the dance, restricts the drama more than it liberates it. William Lescaze's modern community playhouse, admirable in other respects, does not have an especially flexible stage. The Gothenburg civic theatre, with boxes and two modified horseshoe balconies, hardly "represents one of the best examples of modern theatre architecture." Russia's high regard for the theatre is evidenced by several monumental, and except for the Theatre of the Red Army, distinguished, designs; but as Mrs. Isaacs points out, the usefulness of the mass theatre for dramatic purposes is rather doubtful, a conviction expressed also by Brooks Atkinson when he wrote in the New York *Times* that the two Radio City theatres "are too large for dramatic enjoyment." The book might well have included some other designs. Joseph Urban's work is represented by but a single photograph. Mr. Geddes' Repertory Theatre, developed from designs originated as early as 1914, deserves inclusion, as do also Walter Gropius's "Totaltheatre," Frederick Kiesler's "Universal," and H. Th. Wijdeveld's People's Theatre.

The New Theatre has not a new form but many forms. Its essentials are flexibility, achieved through imaginative use of standard stage devices; freedom and beauty, through modern architectural design; and a new artistic meaning, through its organization as a social unit. "Planning these new theatres is therefore an architectural problem of the first order," writes Mr. Simonson. "The stand-

ardized commercial theatre plan . . . could be done from the top of the architect's mind . . . Non-commercial theatres . . . require maximum architectural imagination and resource." *Architecture for the New Theatre* will give direction to future theatre design.

BERNARD LENROW, *Iowa State College*

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*Directing for the Amateur Stage.* By LESLIE CRUMP. New York: Dodd, Mead & Co., 1935; pp. xi + 235. $2.50.

The province of this newest book on play production is to hint only at fundamentals; the meat is contained almost entirely in five chapters, the one on "Preparing a Script for Production," and the four in which a play is taken definitely night by night through a typical procedure of sixteen rehearsals. Mr. Crump, a New Jersey director, has recollected from experience a thousand and one intelligent and homely minutiae for the beginning director: "You will have to watch that actors do not take their speeds and tones from one another," "In all probability if you have a feeling that the characters have been sitting too long it is because they have been very boring in their interpretation of the lines," and the like. He has assembled, in a spirit of "great fun," a tested recipe for "putting on a play."

Practically minded, he does not search for a theory of stage direction, as did Arthur Hopkins in *How's Your Second Act?* He is only thinly concerned with those esthetic and psychological matters discussed by Dolman; and he is uninterested in play directing as play study as was Granville-Barker in *The Exemplary Theatre* and the excellent little *The Study of Drama.*

Some disappointment, therefore, comes from the focus of Mr. Crump's intent. Instead of concentrating upon and expanding the meritorious five chapters—and the other rehearsal chapters dealing with love scenes and "Pauses, Crowds and the Fourth Wall," which gain emphasis by standing alone, but lose logic; instead of including specific exercises illustrating his points or leading to principles, he has attempted to write a complete guide to play production which the bewildered amateur director could follow, chapter by chapter, from the choice of the play to the final performance, without losing his bearings. That is a kind purpose and a neat one; but it aims at quantity and not quality. If Mr. Crump had limited his subject to directing proper (the methods and materials for translating a play, by means of a group, into speech and movement terms for an audience), his primer would not have suffered from occasional padding

and the technical incompleteness of the chapters on "Speech and Pronunciation," "Staging," "Light and Color," and "Adding the Properties." Several of the illustrations are non-essential, the index might possibly have been more detailed, and certainly some reference book lists might have been included.

*Directing for the Amateur Stage* is, however, without being technical or theoretical, a welcome, common-sense notebook, one that begins to study stage directing for its own sake. More books in this field are coming—from Alexander Dean, Garrett Leverton, and Stanislavsky? Perhaps one of them will advance from accumulated practice to an examination of theory.

EDWIN DUERR, *University of California*

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*Freedom of the Press.* By GEORGE SELDES. Indianapolis: The Bobbs-Merrill Co., 1935; pp. 380. $2.75.

All debaters, public discussionists—and anyone even mildly interested in the curious relations between truth and news—should read this book. Nor need the reading be taken as a task, for the survey runs like a story.

It is a sad story, too, with an unhappy ending. "The current theory of newspaperdom," Walter Lippmann once wrote, "is that an abstraction like the truth and a grace like fairness must be sacrificed whenever anyone thinks the necessities of civilization require the sacrifice." Seldes has demonstrated the nicety of this opinion, and too well for our comfort. Scores of examples from newspapers appear to shake the innocent reader's faith in the press. Even the New York *Times* is indicted in a chapter, and the A.P., "the greatest force in American public opinion," receives a scathing arraignment.

It may be objected by some that Seldes has a bias. He writes with a sympathy for the Guild, and from a background of twenty-five years of struggle against censors, a contest begun under Ambassador Moore of the old Pittsburgh *Leader* and one not yet ended if we may judge from the recent withholding of *Sawdust Caesar* by the British Foreign Office. His bias is cut along rather sturdy evidence; that is the point. And if his interpretation of the case be injudicious, if his thesis (that reporters can get the truth, but that ignorant, or venal, or righteous publishers intervene) be unsound, perhaps the opposition can find a medium through which to reply. The publishers, it can be recalled, rallied mightily against the restraints upon freedom placed by the N.R.A.

It is unfortunate, in a book of such importance, that identification of the abundant documentation is deficient, and that an index is lacking. These omissions interfere with the usefulness of the book as a source for students of public opinion, although they do not impair the force of Seldes' argument.

RICHARD MURPHY, *Cornell University*

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*Psychology of Acting.* By LORENZ KJERBÜHL-PETERSEN, translated by SARAH T. BARROWS. Boston: Expression Company, 1935; pp. 255. $3.50.

This is a translation of Dr. Lorenz Kjerbühl-Petersen's *Die Schauspielkunst,* which was reviewed by the present writer in the QUARTERLY JOURNAL, February, 1933. The author, as a student of the theatre, and as an actor and director, is familiar with both theatrical theory and theatrical practice. Theory and practice lead him to the belief that illusion, in the sense of conscious self-deception, is necessary to the art of acting, as indeed to all arts. Furthermore, he conceives this conscious self-deception to be a state of continual oscillation between belief and unbelief, between the natural or deceptive elements and the artistic elements (those hostile to deception) in the performance. He discusses the creation and destruction of this illusion in an audience, analyzing the illusion-creating and the illusion-destroying elements in the written play, the actor, and the stage setting. He is at his best in his analysis of the picture frame theatre; his dismissal of other types as destructive of esthetic illusion is open to question.

The second part of the book is concerned directly with the work of the actor. The author states the actor's creative problem and divides acting into categories on the basis of the different solutions to that problem. He then raises the question of emotion, and after an examination of the evidence for and against, proposes to reconcile the opposing theories by supposing that just as the audience oscillates between the natural and the artistic elements in the production, so the actor oscillates between the emotions of his part and the emotions of his art. Kjerbühl-Petersen then analyzes the actor's creative process in the stages of first reading, study, rehearsal and performance. He concludes that however much the actor may feel in performance, the feeling is almost surely not the emotion of the part. A discussion of acting as an ensemble art and an application of the illusion theory to the director bring the volume to a close.

The translation is faithful to the original, perhaps somewhat too faithful, for at times little more than the words can be called English. The volume would be more useful if biographies of all, instead of merely the chief, actors mentioned in the text had been included in the appendix. A small but unfortunate error should be pointed out: the translation of *Wintermärchens* as *A Midsummer Night's Dream*. One might suggest that *play within a play* and *stage fright* are better equivalents for *der Bühne auf der Bühne* and *Lampenfieber* than are *stage upon the stage* and *stage fever*. More than a reasonable number of typographical errors mar the text, some unfortunately in proper names: *Dumesmil* for *Dumesnil* and *Lukain* for *Lekain*, for example. Nevertheless, students of the theatre should find this comprehensive analysis of the actor's art not only useful but stimulating.

BARNARD W. HEWITT, *State University of Montana*

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*Congress or the Supreme Court.* Edited by EGBERT RAY NICHOLS. New York: Noble & Noble, Inc., 1935; pp. 476. $2.00.

Here is a debate help book that really meets the needs of the college debater. There is no attempt to do the student's work for him. The course which the editor follows in compiling material on the Pi Kappa Delta question is entirely in accordance with the tenor of his remarks when he says, "The attempt of the editor has been to arouse thought, to ask provoking questions, to throw a beam of light down a few of the lanes of argument, to show some potent possibilities."

The titles of various sections of the book serve notice that no fundamental angle of the problem is ignored. Some of the more important ones are: "History of Judicial Review," "Re-enacting Laws over the Court's Veto," "The Right to Declare Laws Unconstitutional," "The Record of the Court," "The Court and Legislative Policy," "Additional Proposals or Counterplans." The articles by Charles Evans Hughes and Edward S. Corwin, and the speeches of the late Robert M. La Follette and Congressman Joseph A. Gavagan are especially notable. There is a minimum of repetition of facts and ideas.

It is true that the debater cannot rely upon this book exclusively. New material appears in the public press daily. Nevertheless, a student of the subject would do well to begin his preparations by a thorough study of this volume. There is a bibliography, a copy of

the Constitution, an excellent analysis of the proposition, and (thank heavens!) no brief.

JOHN V. NEALE, *Dartmouth College*

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*Aphasia: A Clinical and Psychological Study.* By THEODORE WEISENBURG and KATHERINE MCBRIDE. New York: The Commonwealth Fund, 1935; pp. 634. $5.00.

Dr. Weisenburg, the late Editor-in-Chief of the *Archives of Neurology and Psychiatry,* began this research with a grant from the Commonwealth Fund when he found that Head's tests indicated aphasic conditions in such normal persons as graduate students at the University of Pennsylvania. Dr. McBride of Bryn Mawr conducted the psychological research.

The book starts with a re-valuation of previous investigations, re-classifies aphasic types on the basis of the present research, discusses the influence of this research on contemporary theory, and ends with an appendix of case reports. All this is admirably presented, the result of careful experimentation and an abundant experience with the subject.

Unlike most treatises on aphasia, which deal chiefly with the significance of clinical tests, this book also deals with speech correction. The authors tell the speech pathologist how to approach the case and how much improvement he may expect in each type of aphasia. They discuss the theories involved in the aphasic's speech re-education, and devote a substantial chapter to methods Every speech psychologist and speech pathologist could profitably own this book.

CHARLES H. VOELKER, *Dartmouth College*

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*Current English.* By ARTHUR G. KENNEDY. Boston: Ginn & Co., 1935; pp. xiii + 737. $3.50.

Professor Kennedy, who has a deserved reputation as bibliographer, here presents an encyclopedic analysis of the facts of present-day English. The book includes chapters on all the usual subtopics: sounds, spellings, grammatical structure, etymology, syntax, etc. Even such widely divergent topics as newspaper English, the language used in speaking to domestic animals, relative frequency of words, artificial languages, and the future of English are touched upon. To the present reviewer, this attempt to cover so much ground is a bit confusing; particularly is this true in the thirty-page bibliog-

raphy, in which the references are divided into so many categories as to make convenient use of them impossible.

Chapter III, "Phonetics," and Chapter VI, "Pronunciation of English," are not satisfactory; Professor Kennedy's technical grasp of the subject is inadequate, and there are a good many misstatements. In his use of the phonetic alphabet he confuses the reader by using for syllabic consonants a diacritic mark which is used in the I.P.A. alphabet for voiceless consonants. In his table of long vowels he distinguishes a "higher" and a "lower" vowel for the key word *fur*, but one is left in doubt as to the sounds intended. In his table of short vowels he omits the low-back lax unrounded vowel sometimes heard in such words as *not* and *soft*. In the phonetic transcription on page 89 there are not only errors of fact, but the whole passage is wooden because of inadequate weakening in unstressed words and syllables.

Aside from the sections on phonetics and pronunciation, the book should have a certain usefulness as a reference work. C. K. T.

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*The Development of Modern English.* By STUART ROBERTSON. New York: Prentice-Hall, Inc., 1934; pp. vii + 559. $2.50.

Professor Robertson has gathered and organized a great mass of material for a book which is comparable with Jespersen's *Growth and Structure of the English Language*. The American frame of reference, however, which is one of the book's chief virtues, clarifies and vivifies linguistic conceptions for the American reader in a way which Jespersen's lack of first-hand information about American speech made impossible. The author accepts the scientific principle that established usage outweighs the "rational rules" of eighteenth-century grammarians, contemporary purists, and Anglophiles. Of special interest to teachers of speech are the chapters "Contemporary Pronunciation" and "Syntax and Usage;" attention to these two chapters alone would help to eliminate the stilted artificiality of many classroom speeches. Aside from a few minor infelicities in the use of the phonetic alphabet, this is a thoroughly satisfying book. C. K. T.

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*The Politician: His Habits, Outcries, and Protective Coloring.* By JAMES HAROLD WALLIS. New York: The Frederick A. Stokes Co., 1935; pp. x + 333. $3.00.

This book, dedicated "To Niccolo Machiavelli, who has been dead a long time, but whose principles and precepts endure in the

acts and utterances of American politicians," is intended for "the aspiring man or woman seeking public office, hoping to win in the great profession of politics . . . " In it such politicians as Huey Long, William Hale Thompson, Thomas W. Heflin, Smith W. Brookhart, Ogden Mills, Herbert Hoover, and Hamilton Fish, Jr., are discussed in some detail as examples worthy of the emulation of those who hope to succeed in politics.

The chief weaknesses of the book are the lack of perspective caused by the author's too exclusive dependence on contemporary figures and his assumption that all politicians are crooks, fools, or mountebanks. Not all have been; what about Cleveland, Wilson, Cutting, Norris, and many others? One short section (pp. 52–59) deals with the value of speech to the politician; a few quotations will illustrate the author's point of view:

> Certain it is that the politician who cannot speak loudly, confidently, and emotionally from the platform wins to success very rarely indeed . . . The ability to sway an audience by loud, insistent, combative talk is highly desirable . . . for some politicians, absolutely necessary. The ability to speak in this fashion is natural to some politicians, but it can be acquired.

The following paragraph will illustrate not only the author's oratorical criticism, but also his standards for written style:

> Magnus Johnson, a real dirt farmer of Minnesota, reached Washington as a representative of the people through the power of his voice. He roared his way into the United States Senate. His lungs were his fortune; he had developed them by being a glass-blower in Sweden. An unusual training for the Senate. Senator Borah, masterful and mercurial politician, would never have had the highest mountain peak in Idaho named for him if he had not been an orator. Borah Peak is a great honor! Not every politician can have a mountain, or even a molehill, named for him. To be sure, Senator Borah's oratory has won him other honors, but that mountain peak is substantial and symbolic.

Not all the book is as bad as this, but at its best it is no successor to *The Prince*.

DAYTON D. MCKEAN, *Princeton University*

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*Play Production.* By M. V. C. JEFFREYS and R. W. STOPFORD. London: Methuen & Co., New York: E. P. Dutton & Co., 1933; pp. xviii + 199. $2.50.

The English authors of this book, an excellent one of its kind, are well qualified, by actual experience, to write a general manual. Their aim, they say, "is to provide a handbook that will be of comprehensive practical use in the production of plays, whether by ama-

teur societies or in schools. Special attention has been paid to technical problems, such as scenery-construction, stage-lighting, and make-up." They also "review the Art of the Theatre in some of its more theoretical aspects." And although they recognize the impossibility of one book's being solely adequate for such a purpose, they nevertheless fulfill their avowed aim with commendable success, and indicate by copious references to reputable authorities how their general, concise treatment may be supplemented.

To most directors the authors may seem to be merely Apostles of the Well Known and the Obvious. Their book presents no great amount of originality, but it contains an excellent compilation and digest of material drawn from respected sources. Throughout they show a sensible point of view and a correct emphasis. Their first chapter is devoted to the director, whose "absolute supremacy" is necessary for the unity of an organic production. Chapter II sensibly presents "Acting and the Conduct of Rehearsals." Chapter III, on "Stage Settings," is an excellent discussion of "Modern Experiments," "The Play and the Setting," and "Types of Apparatus and Their Uses;" this chapter says more, and that more illuminatingly, than is usual in texts of this sort. The remaining chapters, "The Stage," "Stage-Lighting," "The Construction of Scenery," "Costumes," "Make-up," and "The Choice of Plays," are equally sensible and helpful, but they will probably add little, if anything, to information already accessible to the contemporary director.

Among the appendices are specimens of a portion of a prompt copy, a lighting plot, a properties plot, a scene-changing plot, and a stage-manager's copy. Americans would do well to get acquainted with the book. It is not for high schools, but could be used as an undergraduate text.

WILLIAM ANGUS, *Northern Illinois State Teachers College*

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*The Genesis and Growth of English.* By J. S. ARMOUR. New York: Oxford University Press, 1935; pp. xi + 182. $1.25.

This little volume contains as compact, as concise, and yet as complete a treatment of its subject as any that has recently come within the ken of this reviewer. Designed "to meet the needs of those students who study the history of the English language as part of their English literature course," it covers the field sufficiently thoroughly to enable the reader to acquire somewhat more than a cursory glance at the influences that have made the English language

what it is today, the speech of nearly six hundred millions of people.

Beginning with an analysis of the formal language types (Chap. I), the author narrows his field down gradually yet logically until he comes quite inevitably into the discussion of the English language itself. Not only does he outline the development of English from its earliest progenitors, so far as they may be known; he recounts the story of the researches which have made such an outline possible; and he accomplishes this feat in the amazingly short space of three chapters of some twenty-seven pages.

The style in which the book is written is exceptionally clear and direct; to treat such a subject in less than two hundred pages, it must of necessity be terse. Mr. Armour has the happy facility of saying enough without extra words. The clarity, directness and terseness of the style make the book interesting, even fascinating, reading.

For one who has neither the time nor the inclination to delve deeply into the minutiae of English philology, I know of no better book than this one to give a survey of *The Genesis and Growth of English.*

GILES WILKESON GRAY, *Louisiana State University*

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*The Neutrality Policy of the United States.* Compiled by JULIA E. JOHNSEN. *The Reference Shelf,* vol. X, no. 7. New York: The H. W. Wilson Company, 1936; pp. 267. $0.90.

With the Ethiopian War finished, the United States still faces the fact that we do not have a permanent neutrality policy to suit modern conditions. The freedom of the seas, rights of nationals, contraband, and other concepts need revision. We have yet to decide definitely what this country should do to protect its neutrality in another great European conflict. Embargoes on arms and munitions, restrictions on loans and credits, and many other problems need further consideration while there is yet time. This little book has outlined the situation clearly. In the words of its experienced editor, it "conforms to the general plan of the series. Reprints from experts on the subject, or representing various points of view, are given, with a classified bibliography particularly representing up-to-date material for the debater and student of current thought. A summary of leading arguments, pro and con, is included."

BROOKS QUIMBY, *Bates College*

*How to Conduct Group Discussion.* By A. F. WILEDEN and H. L. EWBANK. Madison: Extension Service of the College of Agriculture, University of Wisconsin, 1935; pp. 64.

*Who Should Pay the Doctor Bills.* By H. L. EWBANK and MARTIN P. ANDERSON. Madison: Extension Service of the College of Agriculture, University of Wisconsin, 1936; pp. 38.

This pamphlet on group discussion is an eminently sensible and practical digest of current writing on debate, discussion, and public speaking. The various situations in which discussion may arise are described, and helpful advice is given on leading a group, on making a speech, and on participating in discussion. Bibliographies, sample speeches and outlines add to the usefulness of the booklet.

The compilation of material on socialized medicine shows concretely how the Wisconsin discussion groups, or any others, may prepare. Though not so extensive as other available helps on this question, it is admirably organized and stated, and seems to be eminently suited to its purpose. A large amount of material has been analyzed and abstracted. These pamphlets would seem to indicate that the Extension Service of the College of Agriculture at the University of Wisconsin is effectively performing a useful service.

E. L. HUNT, *Swarthmore College*

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*Effective Speech: First Course.* By LOUSENE ROUSSEAU and MARY E. CRAMER. New York: Harper & Bros., 1936; pp. xii + 300. $1.20.

*Effective Speech: First Course,* which will be supplemented this fall by a fuller edition, has been so thoroughly revised as to be practically a different book from the 1930 edition prepared by Gough, Rousseau, Cramer, and Reeves. Since the appearance of that pioneer among high-school speech texts, several others have been published, some of the better features of which have been incorporated in the volume here considered.

All the additions enhance the value of the book. Throughout, we find the exercises more abundant and better adapted to student interests. The authors, though they properly foster appreciation of Shakespeare, remember that boys and girls like baseball and movies.

The most immediately striking of the new features is the chapter on Choric Speaking, which briefly and clearly explains the fundamentals of this technique. Specimen selections range from folk tales to psalms, the most ingenious being the dramatic version of "Shock-

headed Cicely and the Two Bears." In the story-telling section, students will be delighted with the bit from *Tom Sawyer*.

Old friends of *Effective Speech* will be pleased to note that the original chapter on diction has been reproduced with its admirable accuracy. Another chapter with diacritical markings has been added for the convenience of those unfamiliar with the International Alphabet. Some might prefer a word less bound by prejudice than "culture" in the definition of "accepted speech," but that is a minor detail in a work of such value. We welcome this contribution to the profession, and look forward to the publication of its "big brother."

MARION C. O'CONNOR, *Bryant High School, New York City*

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*The Science and Art of Speech.* By CHARLES ROBERT WALSH. New York: Benziger Bros., 1935; pp. xvii + 193. $2.60.

This book is an attempt to discuss the principles of voice training, phonetics, public speaking, argumentation, and dramatics in a single short volume. In the sections on voice training and phonetics, which comprise the first half of the volume, two features demand close examination. The first is the close similarity between many of the details and the corresponding details in H. E. Palmer's *First Course of English Phonetics*, an excellent little book first published in 1917; Mr. Walsh's bibliography includes the 1928 American edition. Specifically, I refer the reader to diagrams on the following pages of the two books: Palmer 10, Walsh 48; Palmer 12, Walsh 59; Palmer 17, Walsh 63; Palmer 21, Walsh 50–51; Palmer 23, Walsh 52–53. I also refer to the following passages in the text: the summary of the speech agents, Palmer 10–11, Walsh 48–49; the summary of consonantal articulation, Palmer 12–13, Walsh 59–60; the classification of the consonants, Palmer 14–15, Walsh 61–62. Furthermore, the diagrams which illustrate the tongue positions of single sounds are virtually indentical in pattern with those in Avery, Dorsey, and Sickels, *First Principles of Speech Training*. There are also notable echoes of Jones' discussion of the phoneme in the latest edition of his *Outline of English Phonetics*. The diagrams are not, of course, photostatic reproductions, nor are corresponding sentences identical; individual words are sometimes different, especially those used for key words.

In any field of study there is a common body of knowledge on which anyone is permitted to draw; a good bit of the subject matter of elementary phonetics is of this sort. But an author's phraseology

is rarely approximated by coincidence; nor does one often happen upon so effectively graphic a set of diagrams as those in Palmer's book. The critic whose mathematical capacity is limited may well hesitate to estimate the chances of approximate correspondence extending to so large a number of details.

The second noteworthy feature of this section is the large number of elementary phonetic errors which have crept into those passages which do not closely parallel Palmer's book. These errors are particularly prominent in the brief selections from speeches and essays which Mr. Walsh records in phonetic transcription (pp. 90–96). For instance, the initial consonant of *thing* is habitually recorded as voiced; the two nasal consonants of *instinct* are recorded as identical; the inflectional "ed" is frequently recorded as voiced after voiceless consonants; the "u" of *faculty* is recorded as though it were the diphthongal glide of the "u" in *accurate*. All these errors occur several times apiece; many others which occur only once may conceivably be typographical errors. Still others can only be ascribed to unfamiliarity with good English usage; thus Mr. Walsh rhymes *mere* with *hair*, and makes the first syllable of *humor* identical with *you;* he has heard of the "intermediate a," but not of all the words in which it may be used if it is to be used consistently. I am reliably informed, too, that the section on argumentation, though free of parallelisms, exhibits the same eccentricity of detail.

In short, this book, by the most charitable interpretation, is incompetent. That in itself is not surprising; what is surprising is that the editorial department of an old and reputable publishing house should not have discovered incompetence of so elementary an order.

C. K. T.

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*Mediaeval Artes Praedicandi: A Supplementary Hand-List.* By HARRY CAPLAN. Ithaca: Cornell University Press, 1936; pp. 36.

This list is a supplement to the one noted in the QUARTERLY for November, 1935. In that review of Professor Caplan's work in the field of mediaeval preaching, Professor Emperor called attention to the significance of the pulpit oratory of the Catholic Church, and the opportunities for research in that field. This list presents the titles of manuscripts of thirteenth, fourteenth, and fifteenth century preachers, scattered among sixty European libraries.

E. L. HUNT, *Swarthmore College*

*Masks and Marionettes.* By JOSEPH SPENCER KENNARD. New York: The Macmillan Company, 1935; pp. ix + 129. $3.50.

In a slim volume on two large subjects, Mr. Kennard traces the stories of the Italian Commedia dell' Arte and the Italian marionettes. Six chapters tell the story of the Commedia dell' Arte from its Roman, Greek, and Etruscan origins down through the period of its greatest development about 1650, to its decay and death, which is placed at 1788 with the death of Antonio Sacchi. It is a history vivid in color and contrast of "the special glory of Italian dramatic genius."

We are told some of the plots, the names and descriptions of the chief characters, the joys and sorrows of the actors, the history of famous players and companies, and a bit about the contributions of Goldoni and Gozzi. Taking its characters and stories from the cities and towns of Italy, the Commedia dell' Arte delighted Italians with representations of human foibles, then spread its influence over England and the continent, but especially over France, where it held sway for two hundred years. Ejected from one place for its immorality and obscenity, it immediately set up in another, the favorite of king and commoner. The author speaks of its well-known influence on Molière, of references in Shakespeare, and of the possible origin of Milton's *Paradise Lost* in a *Sacra Rappresentazione* of Andreini.

The Italian marionettes are discussed in three brief chapters. Though the Italians did not invent them, it is they who have given the modern world the admirable creatures known as marionettes, pupazzi, burattini, etc. Growing up alongside the Commedia dell' Arte, the puppets gradually took over the characters and plots of their living competitors, and persist today in practically undiminished popularity.

There can be no doubt of Mr. Kennard's erudition in matters of the Italian theatre, nor of the special part of that theatre with which this book deals. But the beauty of binding, printing and illustrations (some fine old engravings and etchings) outdo the text in orderliness and style. Perspicuity is sacrificed to brevity, and the relation of detail to important matter is often obscure to the point of confusion. The index seems not to be complete.

ARTHUR L. WOEHL, *Hunter College*

*The Public Speaker's Scrapbook.* By WILLIAM G. HOFFMAN. New York: Whittlesey House, 1935; pp. xi + 269. $2.50.

The purpose of this book is set forth in the author's Preface: "'What to say and how to say it' is a trite phrase that still haunts the worried speaker. Textbooks and collections of speeches have their uses, but they still leave one somewhat blank before the on-rushing event. Where is the idea, the story, the novel twist that will give a speech the semblance of originality and distinction? The author has had the hardihood to attempt a book that will not only present concisely the principles and psychology of public speaking, but also give ample material for that next speech." In pursuit of this purpose, the book is mainly, as the title indicates, a "scrapbook" of such ideas, stories, and novel twists as the author believes potentially useful.

The value of such a compendium will be determined, in part, by the needs of the person using it, and by one's theory of the way in which speaking can be learned. From the style of the book, the reader infers that its use is intended mainly for classes of business men, who, if not "tired" business men, are at least too harassed by other concerns to produce their occasional speeches from personal resources, but still wish to give their remarks the "semblance" of originality or distinction. The collection of provocative paragraphs, excerpts, and epigrams given for this use is exceptionally wide and valuable. Whether, in the long run, such a collection must now lose its power of provocation and distinction, rests with time. One wonders, also, just how effectively the book could be used in a class, if every member were to draw his inspiration and distinction of thought from the same source paragraph.

The book assumes, apparently, that speaking can be learned by following the example of other successful speakers, and by enlarging upon a well-stated idea taken from someone else's thought. Consequently, less than half of the book is given to discussion of methods and principles of speech composition, under the headings of "How to Begin," "Finding and Developing Ideas," "How to Conclude," and "How to Introduce a Speaker." One chapter, on "How to Improve the Voice," covers the problem of vocal delivery. Again, the usefulness of the book depends upon whether one learns better by imitation of good models, or by study and mastery of fundamental principles.

In brief, what Professor Hoffman has given the speaker is a sort

of abbreviated *Bartlett's Quotations* of his own culling. The form and typography of the book are above that usually seen in publications of this kind.

JOHN L. CASTEEL, *University of Oregon*

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*For Stutterers.* By SMILEY BLANTON, M.D., and MARGARET GRAY BLANTON. New York: D. Appleton-Century Co., 1936; pp. xi + 191. $2.00.

This volume is not primarily for parents or for teachers, although certain chapters have been addressed to them; nor is it for physicians. It is for those people with the symptom called "stuttering," who, the authors feel, have been too long neglected. After declaring their intention of writing for stutterers, the authors proceed to enlarge upon the statement of their "belief" that the "physical symptoms of stuttering are caused by an emotion that blocks off control of the cortex over the thalamus and lower nerve centers and allows the primitive patterns which have been repressed to come forth and interfere with the movements of speech." If these primary movements resemble chewing movements, the result may be a repitition. Suckling, vomiting, gagging, swallowing, and sneezing also may intrude. The real cause in such events, according to Dr. and Mrs. Blanton, is the "fear and emotional anxiety" which they postulate as the dominant etiological factor in stuttering. This underlying personality difficulty, which they think of as the essential temperament of the stutterer, is commonly expressed in supersensitiveness, chronic anxiety, lack of neutral feeling toward anything, swing of mood, and willingness to accept authority.

Treatment for stuttering accordingly should be approached from the standpoint of "psychological medicine." First there should be a study made by a competent neuro-psychiatrist of the physical condition and make-up of the patient, in order that obvious physical difficulties may be remedied if they are contributing causes to general ill health. Then a study of the unconsciously controlled behavior must be undertaken. Next whatever appears to have been the causative emotional factors should be uncovered and effort made to help the patient to change his environment, where that is needed, or else to change his attitude towards it.

There are two avenues through which these measures can be effected, "psychoanalysis" and "individual guidance." The former term is understood to refer to only those methods used by accredited

analysts approved by psychoanalytical societies; it requires special techniques, much time, and is suitable only for certain types of cases. Individual guidance is thought to be most suitable to the largest number of people who stutter, and includes those procedures "commonly used in the treatment of nervousness and emotional maladjustments of all sorts."

Those unfamiliar with the literature of the psychology of emotion will find in chapters six and seven a readable introduction to the basic concepts of the mechanisms which lie behind widely recognized patterns of emotional behavior. They will not, however, find that considerable body of factual information, the result of careful research and experimentation, which should have influence in guiding the stutterer's efforts to understand his difficulties. For the theme of this direct, clear, and engaging account of the psychoanalytical approach to stuttering is the authors' "belief" about stuttering, especially its cause and treatment, and an exhortation for acceptance of this point of view. Other hypotheses concerning the cause of stuttering, such as "divided dominance" and "conditioned learnings" are dismissed without reference to the findings from research studies which support the assumptions involved in these hypotheses. No mention is made of the fact that careful surveys with all the techniques available have not established that stutterers as a group suffer from anxieties and fears any more than any other unselected portion of the population. Some of the techniques which the Blantons dismiss summarily have been definitely helpful. Speech correctionists who approach the problem as one in "speech rehabilitation" rather than as one for emotional readjustment will feel that the reference to phonetics and sound drills as the essence of such therapy misrepresents this program of treatment and deprives the stutterer of accurate and complete information in regard to the merits and limitations of this attempt to give him the mastery of speech situations. In short, clinicians probably will find this volume a very helpful and readable aid in giving advice in regard to "environmental therapy," but probably will use it with caution.

ELIZABETH D. MCDOWELL, *Columbia University*

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*Basic Speech and Voice Science.* By L. S. JUDSON and A. T. WEAVER. Madison: The College Typing Company, 1933; pp. iv + 218. $4.25.

Judson and Weaver's *Basic Speech and Voice Science* is ineluctably *the* textbook in voice science. The book is evidently planned

for a course which includes concurrent laboratory work, but this aspect, although splendidly introduced throughout, is not sufficiently enlarged for use in an experimental phonetics course devoted primarily to laboratory experimentation.

The book begins with an elementary outline of the history of the science, illustrated problems in statistics, and a brief outline of general embryology, ending with a few comments and a listing concerning the parts of the "speech mechanism." There follows an outline of facial anatomy and an excellent discussion of auditory physiology. Part Three is an admirable collection of detail on the physico-chemical and neurological branches. Part Four is a quite complete encyclopedic discussion of the physiology of respiration, physics of resonance and anatomy of phonation and articulation. Part Four and the section on Hearing devote considerable space to the discussion of theory.

The book still falls in the category of most books in its field, and in most growing fields, in that it is a compilation of details rather than a dissertation. The Appendix gives very valuable material on several subjects. The books concludes with a bibliography of sixty-five books, most of which are cardinally important to the particular field.

Its widest use for the general speech teacher and researcher is probably that of a reference book. Its completeness in the inclusion of material can best be illustrated by mentioning that companion books would be used collaterally with it only for the enlargement of a particular point as in the case of research. Many hours can be spent in the investigation of the material of the book. In fact, the reviewer has spent too many hours searching for some particular item he remembered as being mentioned in this book; the book suffers for the lack of an index, and the arbitrary division of the material, although logical in structure, does not in the actual using of the book act as a substitute for an index. Let us hope that a revision will add a complete, detailed, ready-reference index.

The book should be in the possession of teachers of any branch of speech, or at least in their library for their ready access.

CHARLES H. VOELKER, *Dartmouth College*

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*Anecdotal History of the Science of Sound, to the Beginning of the 20th Century.* By DAYTON C. MILLER. New York: The Macmillan Company, 1935; pp. xi + 114. $2.50.

Because there has been a neglect of the history of acoustics in

the histories of physics, Dr. Miller, the Grand Man of Acoustics, presents a short outline of its development and the personalities involved, including a working bibliography. The chapters include: (1) "Greek and Roman Science—Harmonics and Acoustics," (2) "Sound in the 16th and 17th Centuries—Experimentation," (3) "Sound in the 16th and 17th Centuries—Music," (4) "Sound in the 18th Century—The Era of the Calculus," (5) "Sound in the 19th Century—The Science of Sound," (6) "Sound at the End of the 19th Century—The Theory of Sound," and (7) "Sound at the Beginning of the 20th Century—The Acoustical Society of America."

The book is fascinatingly written and filled with material of great interest to the phonetician. Both speech pathology and experimental phonetics need a similar treatment of their subjects (in the latter case there has been a start in Judson and Weaver's *Basic Speech and Voice Science*). Both students and teachers will find their studies more alive for having read Dr. Miller's Book.

CHARLES H. VOELKER, *Dartmouth College*

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*Lucius Q. C. Lamar.* By WIRT ARMISTEAD CATE. Chapel Hill: The University of North Carolina Press, 1935; pp. xiii + 594. $5.00.

This biography of an orator begins, not with the man's ancestry, birth, or education, but with a description of his greatest speech, the eulogy on Charles Sumner, delivered before the House of Representatives April 27, 1874. Lamar, a member from Mississippi, chose the occasion to make an eloquent plea for the reconciliation of North and South; the speech was widely quoted, and it doubtless had an effect upon the public opinion of the day.

Lamar was a statesman and orator of the old South who deserves a full-length biography, such as this, to preserve his memory. He was a colonel in the Confederate army, a Confederate diplomatic agent to Russia, professor of law in the University of Mississippi, member of Congress, Senator, Secretary of the Interior in Cleveland's first cabinet, and justice of the Supreme Court. He rescued his state from the carpet-baggers and scalawags, and yet he was not embittered against the North; he tried all his life to bring about true construction.

The author gives full weight to Lamar's oratory as the reason for his success in public life. There are frequent quotations from the speeches, but the author tends to dismiss a speech with a superlative. There is no attempt at rhetorical criticism. Lamar seldom

spoke at length in Congress, but when he did speak he was so thoroughly familiar with his subject and so eloquent in presenting it that he was listened to with respect. He was a quick, deadly debater. Most of his speeches were extemporaneous, and his biographer says that "those among Lamar's speeches which are today the most impressive are the ones called forth by emergencies when he spoke passionately and without specific preparation out of his wide and varied experience."

While he won the admiration of his most discerning contemporaries by the logic and diction of his senatorial and occasional addresses, he was equally good at stump speaking. He could hold an audience for three hours. He spoke with passion and intensity, and yet with charm and reserve.

Lamar had all the qualifications of an orator; physical equipment, wide reading, a fertile mind, and a cause in which to exert himself. Above all, he was a gentleman. Henry Adams, the fastidious, thought very highly of him and of his oratorical powers; he wrote in his *Education of Henry Adams* that Jefferson Davis made a mistake in sending Lamar to Russia when he should have sent him to London instead of Mason and Slidell, where, said Adams, "His stories would have won success; his manners would have made him loved; his oratory would have swept every audience." Lamar was an orator who influenced other orators. Watterson and Grady both imitated him, and Grady, who knew and admired Lamar, actually copied him.

The chief fault of this book is the author's hero worship. After reading a few hundred pages, one feels like asking, did this man *never* make a mistake, *never* deliver a poor speech, *never* commit even a little sin? Surely he must have had some human qualities. The style of the book is good in places, and in places it is undistinguished. For all its minor defects it deserves a place in any library of American oratory.

DAYTON D. MCKEAN, *Princeton University*

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*Disorders of Speech and Voice*, 4th ed. By ROBERT WEST. Madison: College Typing Co., 1935; pp. 144. $2.75.

*Bibliography of Disorders of Speech and Voice*. By ROBERT WEST. Madison: College Typing Co., 1934; pp. 21. $0.50.

The first of these mimeographed items is essentially a reprint, with some additions, of one of the leading books in the field. The

material and forms for case histories have been unified and sufficiently rewritten to make them much more usable. There has been added the much needed chapter of new material on stuttering, which West calls *dysphemia* rather than *spasmophemia*. This chapter discusses social and physiologic factors, biologic backgrounds, therapy, and prognosis, all in considerable detail. It has also been made into a sort of etymological workbook by the addition of detachable pages for vocabulary drill.

The smaller pamphlet is a supplementary reading list of 261 references. In addition to general and special references on speech disorders and speech training, the list includes a large number of psychological references. There are no references to neuroses, and neither book includes an index. Both books, however, will be valuable additions to the libraries of those in the field of speech.

CHARLES H. VOELKER, *Dartmouth College*

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*Signals and Speech in Electrical Communication.* By JOHN MILLS. New York: Harcourt, Brace and Company, 1934; pp. 281. $2.75.

Mills attempts to satisfy a publisher who said of scientific men who fail to reach the general public, "They do not keep their audience clearly in mind. They write with one eye cocked over their shoulder at what their colleagues may think and so fail to cut loose for the general audience." Nevertheless, Mills incorporates much of the recent history of the Bell Laboratory research, which is not only much of the history of electrical communication engineering, but also of experimental phonetics. Speech comprises a great portion of the book, and the middle parts on "Signals" covers material which is often the subject of student discussion in phonetics classes.

Those of us who did not visit the Chicago World's Fair often regretted it as teachers, because our students asked us time after time about certain "set-ups" they had seen at this or other places, or had read about in the newspapers. But an evening with Mills' book, which describes the several phases of the romance of modern "publicized" speech experimentation, will absolve us of this regret and relieve the necessity for hypothetical answers, incidentally bringing us up-to-date in, and perhaps giving an understanding of, some unfamiliar aspects of a contemporary field. The book is admirably suited for recommendation to speech students for collateral reading.

CHARLES H. VOELKER, *Dartmouth College*

*Something About Words.* By ERNEST WEEKLEY. New York: E. P. Dutton and Co., 1936; pp. 233. $1.75.

This is a book which recognizes the enormous contribution of American words to the English language during the past twenty years as "the most vivifying influence that colloquial English has ever undergone." *Bunk, hooey, boloney, apple-sauce, flop, wow,* are examples of a few words which Professor Weekley feels serve a very useful purpose. He reminds us that the late poet laureate, Robert Bridges, considered *blurb* an "admirable word, quite indispensable." Whoever takes the trouble to read this delightful collection of essays and addresses will have his efforts amply rewarded. It is one of the few books in which the reader is not "let down" by the book's own *blurb.*

The eleven chapters deal with such diverse subjects as "Etymological Monomaniacs," "Word-Study for the Young," "Walter Scott and the English Language," and "The Oxford Dictionary Supplement." In his paper on "The Future of English," Professor Weekley points out that in the past the two mighty factors of influence on our language have been the Authorized Version of the Bible and Shakespeare. Today—alas! "two demons are fighting for the soul of our language, the broadcasting demon of standardization and the cinema demon of vulgarity." As for the effects of the two, the author prefers to suffer chaos to standardization.

Teachers of oral reading can safely recommend to their students *Something About Words* along with the author's other stimulating book, *The Romance of Words.*

H. F. HARDING, *George Washington University*

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*A History of the Philadelphia Theatre 1835–1855.* By ARTHUR HERMAN WILSON. Philadelphia: University of Pennsylvania Press, 1935; pp. 724. $6.00.

In the first of a series of histories of the Philadelphia theatres, Thomas Clark Pollock chronicles its earliest period in his volume, *The Philadelphia Theatre in the Eighteenth Century.* In the second of this series, Reese D. James carries Philadelphia theatrical history a step further, recording in his book, *Old Drury of Philadelphia,* the events from 1800 to 1835.

Arthur Herman Wilson, in his detailed treatise, *A History of the Philadelphia Theatre 1835–1855,* surveys a tumultuous theatrical activity: twelve established theatres served the public during the

twenty-one year period; new theatres were built; stage managers produced lively entertainment including opera, pantomime, tragedy, romantic and domestic drama, equestrian melodrama and comedy; visiting stars performed each season; regular stock players often peregrinated from theatre to theatre.

In 1835 theatrical history was climaxed by three significant happenings: the production of George Henry Boker's *Francesca da Rimini,* the last and greatest of American romantic tragedies in verse; the appearance of the actor Dion Boucicault; the demolition of "Old Drury" after sixty-two years of active service. It was in this same year that Charles Durang closed his series of articles on the local stage in the *Philadelphia Sunday Despatch,* which provide Mr. Wilson with interesting source material.

The author's reading of the record—we assume, from newspapers, advertisements, play-bills and reminiscences of actors, managers and theatre-goers—gives evidences of scholarly research; and the editing of his volume in a timely contribution to the annals of the Philadelphia stage and a veritable mine of information for the student of the drama and of the theatre.

*A History of the Philadelphia Theatre 1835–1855* contains a foreword by Arthur Hobson Quinn. The division of the book into four chapters—"The Theatres," "The Plays," "The Actors," "Annual Chronological Records"—in presenting the facts according to subject matter rather than in chronological order, enhances its value to the reader. Following the chapters are "The Play List," "The Player List," and "The Playwright List." If the reader cares to investigate the operations of any theatre, the career of any actor or the opus of any playwright, he has only to turn to one of the lists provided for that purpose.

The three excellent historical volumes on the Philadelphia stage are an approach to George C. D. Odell's memorable contribution, *Annals of the New York Stage.* This series, planned by Arthur Hobson Quinn and his associates, will not, we trust, end here.

MARY K. ROGERS, *Alfred University*

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*How to Develop Your Speaking Voice.* By E. H. BAXTER RINQUEST. Denver: Frank J. Wolf Publishing House, 1935; pp. 228.

Every now and then there arises a teacher who, purely by example and force of personality, achieves excellent pedagogical results and who then makes the great mistake of attempting to explain how he

gained these results. In his rationalization he invents a theory of his teaching success that completely ignores the actual factors. Every now and then there arises a teacher of great local prestige who, in spite of glaring heterodoxy, becomes something of a Messiah in his own community, and who makes the great mistake of wishing to spread his gospel in lands inhabited by believers in a more orthodox creed. Such a person may be E. H. Baxter Rinquest.

In this book (beautifully printed and bound), Mr. Rinquest combines truths and errors and announces them as uniquely original. The truths are old; and even the errors have been uttered before. Only the form of expression of the author's ideas is original. He says: "In common with others who have had original ideas and who have had the courage to develop them, the author has had his share of criticism."

The reviewer here points out some of the reasons why Mr. Rinquest is criticized. He does so by quotations from the book (the italics are the reviewer's):

"We are all trying to live too fast and accomplish too much; we eat too fast and talk too fast. *Breathing too fast is the natural result.* This employs only the upper part of the lungs. Only deep breathing gives proper exercise to those delicate parts hidden under the ribs, and to the abdomen."

"On *exhaling*, the *abdominal muscles* should gradually *relax* and *go in;* the *lowest ribs* should *expand* and *lift up.*"

"As the *abdomen goes in,* the *ribs* should *expand.*"

"The voice does its real amplifying *after it leaves the head.*"

"The soft palate should be taught to use only the energy that is necessary to articulate the consonant as in the letter K. The soft palate assumes a little energy in the approach, but relaxes as the back of the tongue and soft palate separate. The same is true in the word 'gone.' The *hard G* sound should not be exaggerated, but the mind should try to think the *G more like the soft G in 'gin.'*"

"Louder attack creates a stiffening of the larynx and results in a hard, unpleasant, throaty sound, which develops an *epiglottis* stroke."

"What is it that makes most school teachers appear tired and haggard? What is it that saps the vitality of the majority of men and women in public life? The answer, in practically all cases, is *Nerve Leak!*"

"*Nerve leak* or *wasted energy* is probably more common to school teachers than any other class of individuals. It is due primarily to the fact that their speaking voices have not received proper training to fit them for the severe demands made upon them."

"Students who have enlarged glands or a tendency toward goitre should be particularly cautious in their breathing, as wrong methods of breathing have aggravated these glands, while the correct manner of breathing will positively reduce enlarged glands. *The author has aided a number of students with goitres in reducing the glands, and in some instances the neck has become entirely normal.*"

This book is a pathetic example of the consequences of provincialism in scholarship, combined (probably) with effectiveness of teaching.

ROBERT WEST, *University of Wisconsin*

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*An Experience Curriculum in English.* A Report of a Commission of the National Council of Teachers of English. W. WILBUR HATFIELD, Chairman. New York: D. Appleton-Century Company, Inc., 1935; pp. x + 323. $1.50. (To members of the N.C.T.E. $1.00.)

More than a hundred teachers in elementary and high schools, in teachers' colleges, and in other colleges and universities collaborated in the making of this curriculum. Although many college and university teachers are listed as members of the Commission, the report deals with the problems and methods of elementary and high school teaching and is not concerned with those of colleges and universities.

Instead of accepting the proverb that experience is a dear teacher, the collaborators unite in seizing this particular bull by the horns and putting him in harness. Boys and girls are not to be kept in a state of bookish innocence until the experiences of mature life charge upon them and find them helpless. A clear understanding of the varied situations they will encounter, and do encounter, in actual life and training in the specific habits of skill necessary to meet these situations are here proposed as substitutes for authoritarian education, the learning of fixed rules of conduct, and the acceptance of "unreasoned and therefore stubborn attitudes." Children are to be encouraged and taught to recognize the dignity and understand the meanings of their own experiences, whether acquired in life situations or vicariously through the reading of imaginative literature. The English language is a functioning tool, and its use should be taught through functional activities. Community activities in which boys and girls find themselves required to use English are to be introduced into the classroom and made to serve as programs for the teaching of both oral and written English, as well as grammar. The pupil is to be motivated by his own growing realization that he can adapt himself to, and control, his social environment with increasing effectiveness by mastering the requisite idomatic, rhetorical, and grammatical forms for each situation, and by the approval and disapproval of his classmates. Throughout the report there is kept before the reader the general principle that habits of skill and actual performance according to the best

standards of community usage, rather than the memorizing of textbook materials in order to pass examinations, are the criteria of accomplishment. By enjoying, analyzing, and evaluating his own experiences, and by participating in exercises in conversation, telephoning, discussing and planning, telling stories, dramatizing, reporting, and speaking to large groups, boys and girls will acquire habits of flexible social adjustment and skill in the use of the English language. There is a wealth of exercises from which teachers and pupils may select according to their interests. The grading of the exercises provides for growth and maturation from the sixth through the twelfth grades by increasingly detailed refinements in method and technique.

"Experience" is treated in the main constructive parts of the curriculum, that is, exclusive of the chapters of general discussion and of those concerned with Corrective Teaching and Electives, as made up of many "strands." Each "strand" is a definite kind of experience. In "Part II, Literature," the emphasis on enjoyment through isolating and considering specific kinds of experience may be indicated by the following:

Strand A: Enjoying Action and Suspense
Strand B: Enjoying Humor of Various Kinds
Strand C: Enjoying the World of the Senses
Strand D: Exploring the Social World
Strand E: Enjoying Fantasy and Whimsy
Special Unit: Sifting the Radio Programs

The other three parts, "Reading," "Creative Expression," and "Communication" are outlined in the same manner. The abundance of specific, stimulating exercises in these four parts of the curriculum outline the methods of experienced and creative teachers. We have here the results of practical working methods, that have been developed through years of sympathetic interaction between the minds of imaginative adults who happened to be teachers, and the experiences of children. These teachers have learned to teach from the taught.

Needless to say, it will take the same kind of a teacher to make the most productive use of this curriculum; but any stereotyped instructor who can read this report and not feel the stirrings of a new life in his pedagogue's bones is hopeless.

The curriculum is presented as an antidote, but not a cure-all, for the ills of personality caused by scientific objectivity and specialization. The intellectual activities of the specialist do not satisfy his emotional cravings. Disproportionate preoccupation with specialized intellectual interests may, and often does, result in a tendency toward

the disintegration of personality. To develop complete men and women, educators should "use the *intellectual activities to faclitate and interpret dynamic experience.*" The obligation of teachers of both English and speech is clearly stated in the following sentence from the chapter on "Integration":

> The schools must manage a functional combination of the dynamic experiences of active life and the intellectual activities which have been teachers' chief concern.

The treatment of oral reading is cautious. "The use of oral reading in the literature class should be confined to (1) citation and (2) prepared reading of passages or works notable for melody or dramatic quality." It may also be used in describing a book to one's classmates or a club, as an "enabling objective:" "To quote or read thrilling, artistic, or humorous passages." Poems may be memorized (p. 156) and recited with rhythm and expression. In the excellent chapter on "Teacher Education in English," oral reading is clearly recognized as one of the qualifications of a teacher of English. The value of expressive oral reading is frequently mentioned or implied, but no methods of instruction or criteria of accomplishment are set forth. This meagerness of treatment is in striking contrast with the detailed and abundant provision for other types of speech experiences. The chapters on "literature experiences" must surely generate in children a desire to share their experiences with others by reading aloud. It would not be inconsistent with the tenor of this curriculum to encourage pupils to yield to such a desire, without too much anxiety on the part of the teacher as to the niceties of technique, which the commission evidently regarded as outside the scope of its work.

In its philosophy of teaching and in its abundance of suggestions to the teacher, this volume presents a finely articulated and remarkably consistent body of materials for the stimulation and guidance of teachers. All teachers should read it. Teachers of speech may particularly profit by it.

F. M. Rarig, *University of Minnesota*

# IN THE PERIODICALS

SHUTT, R. J. H.: "Dionysius of Halicarnassus." *Greece and Rome,* IV, No. 12, May, 1935, 139–150.

This study throws light upon the work of Dionysius as a historian. *Roman Antiquities,* a history of Rome from earliest time to 264 B.C., is, in the author's opinion, a more important work than *De Compositione Verborum,* through which Dionysius is chiefly remembered. An examination of the historical work reveals Dionysius as a careful and methodical analyst, not unworthy of mention with Herodotus, also a native of Halicarnassus.

The style of *Roman Antiquities* leaves something to be desired, however, and this despite the fact that Dionysius is usually thought of in connection with that phase of rhetoric. Evidently the style reveals a "lack of adequate connecting particles," an "awkward use of participles," and an abundance of "abstract expressions." " . . . Dionysius lacks something which the true writer possesses; he remains, deep down, the professional rhetorician, the teacher of the science of style."

So the author asks the question: Why should Dionysius remain in the background as a historian? "Men, illogically expecting perfection of style from one who professes it, have been disappointed, and equally illogically have neglected his history for others." L. T.

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HERRICK, MARVIN T.: "Rhetoric and Poetry in Bryant." *American Literature,* VII, No. 2, May, 1935, 188–194.

Professor Herrick's article is an interesting and valuable addition to the already long list of papers dealing with the distinction between rhetoric and poetry. He shows that Bryant considered metrical arrangement as the significant difference between eloquence and poetry. "Eloquence is the poetry of prose; poetry is the eloquence of verse." And Bryant defined eloquence as "those appeals to our moral perceptions that produce emotion as soon as they are uttered." So Bryant "meant by eloquence, poetry, even 'pure' poetry."

By examining certain revisions of *Thanatopsis,* Professor Herrick shows that Bryant's leaning was "toward an eloquence which is often rhetorical."

WILLIAMSON, HUGH ROSS: "The Theatre of Tomorrow." *Fortnightly,* December, 1935, 727–731.

This discussion deals with the "chronic invalidism" of the theatre. Mr. Williamson shows how the motion pictures and, to a lesser extent, the radio, have "redefined the scope of the stage." Although the theatre is reluctant to admit this fact, its future rests within the limitations imposed by those media. This new theatre "will no longer be democratic, but aristocratic . . . rather as the ballet is today—and it will approximate to the Greek model, with its formalism, its beauty of diction, its 'action off' and its preoccupation with the major problems of life." L. T.

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BROWN, R. GRANT: "The Linguistic Training of Officials." *Modern Languages,* XVII, No. 1, October, 1935, 4–10.

The article grows out of a long experience in the government service in Burma. The author claims that courses in phonetics and ear training are indispensable for prospective government officials. L. T.

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HARGAN, JAMES: "The Psychology of Prison Language." *The Journal of Abnormal and Social Psychology,* XXX, No. 3, October-December, 1935, 359–365.

"Like the priests of ancient Egypt and the mandarins of China, every professional group tends to have its more or less highly developed jargon. The tongue of the criminal shows a similar motivation." The social rebellion of the criminal is evident even in his speech. Through the jargon, heavily charged with Anglo-Saxon terms, he gets certain "emotional rewards" as well as a "sense of class solidarity."

Mr. Hargan gives a long list of words gathered from a study of the language behavior of Sing Sing inmates. This list will supplement a similar word list prepared by J. Louis Kuethe and published recently in *American Speech.* L. T.

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OGDEN, C. K.: "Onomatopoeia" *Progress and the Scientific Worker,* III, No. 1, January-February, 1935, 12–15.

This is a discussion of the "international intelligibility" of the imitative sound words. Following a careful investigation seventeen such words were incorporated in the Basic English system. "The claim made for these 'international' noises is not that they are iden-

tical in all languages, but that they are generally intelligible when heard or read in their context." L. T.

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MACDONALD, ANGUS: "The Making of a Dictionary." *University of Edinburgh Journal,* VII, No. 2, Summer Number, 1935, 110–114.

The author recounts some of his experiences as a dictionary maker and concludes that Dr. Samuel Johnson was not altogether correct when he defined a lexicographer as a "harmless drudge." L. T.

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VOELKER, CHARLES H.: "Improving Children's Voices, Methods of Correcting Voice Defects in School Children." *The Grade Teacher,* LII, No. 7, March, 1935, 20, 66–67.

The purpose of the article is to point out the procedures, which are within the power of every teacher, to prevent voice defects in school children, and to prohibit the occurrence of the unpleasant adult voice which results from a lack of proper attention during childhood.

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VOELKER, CHARLES H.: A Sound Count for the Oral Curriculum." *The Volta Review,* Vol. 37, No. 3, March, 1935, 155–156.

"In planning a speech and visual hearing curriculum, word counts have for a long time been one of the most important considerations. Since any such plan is dealing with speech, a sound count should also be taken into account." The phonetic tabulations are made in two pasigraphic and kyriologic alphabets, Bell's Organic or Visible Speech, and the I. P. A.

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BELL, W. HERMAN: "A Better Speech for Virginians?" *Virginia Journal of Education,* XXIX, No. 6, March, 1936, 236.

According to Mr. Bell, the Virginian has a "lazy man's speech." He urges a better balance between the musical characteristics and the elements of *precision.* L. T.

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BORCHERS, GLADYS: "Direct vs. Indirect Methods of Instruction in Speech." *Journal of Educational Research,* XXIX, No. 7, March, 1936, 512–517.

This is a report on a study of 62 high school freshmen at Wisconsin High School, Madison, Wisconsin. The students, all of whom were given speech ratings before and after the course of instruction, were divided into three groups, each of which, though under the same

instructor, was taught by a different method. The methods employed were (1) the indirect, by means of which the time was devoted to a discussion of subject matter; (2) the direct, by means of which the emphasis was placed upon a study of speech and voice problems; and (3) a combination method made up of the elements of the other two.

"The entire experiment seems to show that the greatest improvement in speech is made when speech is made the subject of direct instruction and in courses primarily designed for this purpose.

L. T.

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BRYNGELSON, BRYNG: "A Method of Stuttering." *The Journal of Abnormal and Social Psychology,* XXX, No. 2, July-September, 1935, 194–198.

Dr. Bryngelson believes that "stuttering is a deep-seated neurological disturbance of the central nervous system" and that in treating the disturbance "one should aim at setting up a center of speech control on one side of the cortex, thus relieving the subcortical levels of any direct hierarchy over the speech function."

One method of treatment is voluntary stuttering. The stutterer "is taught to imitate wilfully the spasms as he studies them in his own speech." The neurological values of this therapy are: "it exercises the higher voluntary levels; it conserves a great deal of nervous energy which is ordinarily dissipated on the lower levels; and it directs the flow of nervous energy into one center of control as in normal speech."

L. T.

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CHRISTIAN, ALICE M. and PATERSON, DONALD G.: "Growth of Vocabulary in Later Maturity." *The Journal of Psychology,* I, second half, 1936, 167–169.

The subjects tested were "University of Minnesota freshmen on the one hand and parents and relatives of University of Minnesota students on the other." Although the test was not carried out on a sufficiently large number of subjects to warrant a generalization, the findings suggested that when the speed factor is eliminated, "vocabulary knowledge will be found to remain intact even up to age 70. Furthermore, it is even likely that range of vocabulary will be found to show a steady increase from age 18 up to age 40 with a possible slight increase up to age 60 or even 70."

L. T.

CROSBY, RUTH: "Oral Delivery in the Middle Ages." *Speculum* (A Journal of Medieval Studies), XI, No. 1, January, 1936, 88–110.

"In the Middle Ages the masses of the people read by means of the ear rather than the eye, by hearing others read or recite rather than by reading to themselves." The professional story-teller who entertained at public festivals exercised great influence through his reading, reciting, and chanting of tales.

The author turns to many writers to show that their works were obviously intended for oral reading. Because of this design, the works took on characteristics peculiar to that medium, such as direct addresses to the audience, frequent repetitions, and religious beginnings and endings. The study as a whole is highly documented.

L. T.

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DOXSEE, H. M.: For Better Radio Speech." *The Journal of Education* (Boston), 119, No. 6, March 16, 1936, 169–170.

A reasonably full measure of attention should be given in speech classes to the writing and reading manuscripts, to the end that "the speakers of tomorrow will have a more attractive style of talking into the microphone than do the majority who bid for our ear today."

L. T.

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FLETCHER, HARVEY: "Newer Concepts of the Pitch, Loudness, and Timbre of Musical Tones." Bell Telephone System Technical Publications, *Acoustic Monograph,* B-896.

By means of discussion and demonstration, Doctor Fletcher concludes that

> . . . of the three characteristics of the sensation experienced by one listening to a musical tone, the loudness depends principally upon the intensity, but changes in the frequency or the overtone structure may sometimes produce large changes in loudness. Also, the pitch depends principally upon the frequency but changes in the intensity produce small changes in the pitch and certain types of changes in the overtone structure may produce large changes in the pitch. And finally, the timbre depends principally upon the overtone structure but large changes in the intensity and the frequency also produce changes in the timbre.

L. T.

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GENIESSE, HAZLE: "Stuttering." *Science,* 82, No. 2135, November 29, 1935, 518.

In a study undertaken at the University of Michigan, 24 stutterers revealed marked improvement in speech "while walking on all fours."

Although no explanation is offered, it is suggested that, as a spastic phenomenon, stuttering "may be caused by a temporary stimulus applied to an upper motor neuron. This might be due to a temporary dilatation of the capillaries of the precentral cortex. By the assumption of the quadrupedal position an alteration of blood pressure possibly ensues, which releases the blood that dilates the capillaries."

L. T.

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HARRINGTON, DR. JOHN P.: "Ethiopian—The Oldest Language." *The Scientific Monthly,* XLII, No. 1, January, 1936, 75–77.

Besides being sonorous and easy to pronounce, "Ethiopian is the oldest language in that it has departed the least in its forms from the original proto-Semitic." The Ethiopians refined the ancient Semitic alphabet by the "adding of ticks, loops, etc., connected with the consonant letters at their various corners, sides, tops, etc., to indicate the various vowels that follow."

L. T.

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HELLER, JOHN L.: "Ancient Rhetoric in the Modern College Course in Speech." *The Classical Weekly,* 29, No. 8, 57–59.

Professor Heller shows that the rhetorical theory which is taught in our classes in public speaking is with a few minor variations the same as that taught by the ancient rhetoricians. "It is thus evident that, except for a few minor alterations, the directions given to the college freshman today for the arrangement of his speeches are exactly the same, both in general and in particular, as the lore on the same points to be found in the classical rhetoricians." Professor Heller accounts for the change in nomenclature as an effort to get away from cut-and-dried, empty words. He pays public speaking teachers the compliment of adapting ancient rhetorical lore to the needs of the present day. He admonishes his fellow teachers of the classics: "Surely it is worth while to preserve a conscious sense of the tradition behind all modern knowledge; but all teachers, and especially teachers of the classics, should realize that their tradition should not be allowed to become static, and thus remote from the present, but must adapt itself—must, in a word, be alive."

L. C.

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HIBBITT, GEORGE W.: "Hearing Ourselves As Others Hear Us." Part I. *Columbia University Quarterly,* XXVIII, No. 1, March, 1936, 30–35.

This is a statement bearing upon the newly-established practice at Columbia College of recording the speech of all incoming students.

The recording instrument is the Walter C. Garwick electrograph. Instructors go over the records and consider with the students such matters as phonetic form, clarity, variations in tone, and general effectiveness. L. T.

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HOULT, NORAH: "The Abbey Theatre." *Life and Letters Today* (London), 14, No. 3, Spring Quarter, 1936, 40–47.

The author traces the development of the Abbey Theatre and comments on some of the causes of the decline in popularity of the institution, such as the policy of presenting too many revivals and taking too lengthy American tours. L. T.

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JAMES, PROFESSOR A. LLOYD: "The Spoken Word." *English* (The Magazine of the English Association), London, I, No. 1, 1936, 58–62.

"The speech of ordinary intercourse has come into its own again, and the tyranny of the printing press is being broken." But Professor James regrets that speech is left "too much to the hazards of the home." He insists that a tradition in speech education must be built up to the end that speech may be recognized "as a fit and worthy subject. . . ." L. T.

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KNOWER, FRANKLIN H.: "Experimental Studies of Changes in Attitudes: I. A Study of the Effect of Oral Argument on Changes of Attitude." *The Journal of Social Psychology,* VI, No. 3, August, 1935, 315–347.

This study represents an attempt to get an objective measurement of the effect of speech on behavior. All of the subjects tested were college students. The measuring instruments were the Smith-Thurstone "Attitude Toward Prohibition" scale and the Thurstone "Measurement of Social Attitudes" series.

Among other things, the author found that "it is possible to produce a statistically significant change of attitude in a group by presentation of an argumentative appeal." "Logical and persuasive speeches were equally effective in producing changes of attitude." "Changes of attitude in women occurred to a greater extent and in greater numbers than occurred in the case of men subjects." "Presenting the arguments to subjects in a face-to-face situation while alone in a room with the speaker produced greater change than presenting them to subjects while members of an audience."

L. T.

LEWIS, RICHARD B. and ROBERTS, HOLLAND D.: "Foundations of the School Verse Speaking Choir." *California Journal of Secondary Education,* XI, No. 2, February, 1936, 98–100.

The authors observe that the "exclusive use of silent reading for the communication of literature has shut off entire generations from the appreciation of poetry by preventing our natural human delight in its verbal music." A good bibliography of works dealing with the verse speaking choir is appended to the article. L. T.

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MCGINNIS, MERLE LEE: "Speech in the Reorganized Curriculum." *California Journal of Secondary Education,* XI, No. 3, March, 1936, 165–170.

"The problem is not whether speech shall be put into the curriculum; it always has been there. The issue today is, what can we do to develop the kind of speech that is required for effective social living?" The author discusses the rôle of speech in developing personality and in controlling behavior. "Speech is a sound functional center because it constitutes the experience in which all students have participated most frequently and the experience which they recognize as the most vital in their everyday relationships." L. T.

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MACKIE, W. S.: "Shakespeare's English: And How Far It Can Be Investigated with the Help of the *'New English Dictionary.'*" *The Modern Language Review* (London), XXXI, No. 1, January, 1936, 1–10.

This paper is based upon a study undertaken by Miss Joy Morris "to investigate Shakespeare's use of words in *Love's Labour Lost,* and in particular the influence of the Renascence upon his vocabulary. This implied hunting down all the more significant words and phrases in the pages of the *New English Dictionary.*"

Professor Mackie concludes that "the student of Shakespeare's vocabulary must not place too much reliance on the *N. E. D.,* and must bear in mind that many words and meanings of words that would appear from its columns to be Elizabethan in origin may have entered the language at least a century earlier." L. T.

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MENCKEN, H. L.: "The American Language." *The Yale Review,* XXV, No. 3, Spring, 1936, 538–552.

Mr. Mencken suggests, as he does in his recently-revised book of the same title, that because of "the greater weight of the population

behind it," and because of its unquestioned vigor, American "seems destined to usurp the natural leadership of British English, and to determine the general course of the language hereafter."

L. T.

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MENNINGER, KARL A.: "Unconscious Values in Certain Consistent Mispronunciations." *The Psychoanalytic Quarterly*, IV, No. 4, October, 1935, 614–615.

"Speech is a characteristic expression of the personality and eccentric deviations can be clarified in some instances by analysis. . . ." This is a report on the clinical analysis of a woman who consistently pronounced the word "soon" as though it were spelled "sun."

L. T.

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MURRAY, ELWOOD: "Speech Curriculums from a Personality Approach." *National Education Association Proceedings*, 73, 1935, 488.

HAWK, SARA STINCHFIELD: "Auditory Deficiency and Delayed Speech." *Ibid.*, 489.

WILLSEA, MARY A.: "The Stammerer—Whose Responsibility?" *Ibid.*, 490–491.

Dr. Murray discusses speech as a discipline through which personality may be developed and enriched. Dr. Stinchfield, in discussing certain speech defects in their relation to hearing difficulties, concludes that the "need of a fundamental speech therapy is increasingly apparent. . . ." Miss Willsea cites the need of a fuller recognition of speech problems earlier in life. " . . . the kindergarten and first grade are the fields of greatest responsibility."

L. T.

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SCRIPTURE, E. W.: "Failure of Fourier Analysis Applied to Vowel Vibrations." *Nature* (London) 136, No. 3432, August 10, 1935, 223.

———: "Puff and Profile Theory of the Vowels." *Ibid.*, 136, No. 3437, September 14, 1935, 435–436.

The first paper presents a study of some vowel tracks which tend to confirm the Willis-Helmholtz-Hermann theory of vowels.

The sudden rarefaction or condensation of air by opening and closing the glottis gives off a puff. "Repeated puffs will produce a series of free vibrations." To the eye, the profiles "of the same vowel are nearly, but not quite, alike." "No amount of mutilation by

lines" and the like "changes the vowel character of a profile." The eye performs no analysis.

The ear recognizes vowel vibrations "according to the likeness or difference of the profiles." "There is no analysis."

The puff and profile theory agrees with that of Willis-Helmholtz-Herman in regard to the *production* of vowel vibrations by the action of glottal *puffs* on the air in the vocal cavity. It is opposed to it in asserting that the *perception* of vowel characters depends on the unanalyzed *profiles* of the vibrations and not on any special frequencies or groups of frequencies.

L. T.

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SCRIPTURE, E. W.: "Macrophonic Speech." *Journal of Experimental Psychology,* XVIII, No. 6, December, 1935, 784–791.

The "currents and puffs of breath from the mouth and nose constitute a complete system of speech." Because this system is made up of "mass movements of the air" is it called *macrophonic* speech. The nature of the speech that "is propagated away from the speaker" consists of "minute waves that register the vibrations of particles of air." This is called *microphonic* speech. The movements of the organs of speech in producing breath currents and shaping sizes of cavities make up a system that may be termed *myokinetic* speech.

"Macrophonic speech consists of mass movements of air; the particles of air pass onward in space. Microphonic speech consists of vibrations of the particles of air around their centers of equilibrium; the vibrations are propagated but the particles do not pass onward in space."

L. T.

# NEWS AND NOTES

(Please send items for this department directly to Miss Lousene Rousseau, 49 East 33d Street, New York City.)

The twenty-seventh annual meeting of the Eastern Public Speaking Conference was held at the Hotel New Yorker, New York City, Friday and Saturday, April 17 and 18, with close to six hundred teachers in attendance. The following programs were presented:

FRIDAY MORNING GENERAL SESSION

The King's English and Ours. W. Cabell Greet, Barnard College.

The Federal Art Theatre and Broadway. Helen Arthur, Federal Theatre of New York.

Adult Forums and Discussion Groups. Lyman Bryson, Teachers College, Columbia University.

*Rhetoric, Public Speaking, and Debating*

Wilbur S. Howell, Princeton University, Chairman

Robert Sanderson: A Note on the Development of the Plain Style. Norman Mattis, Harvard University.

Some Problems of Scope and Method in Rhetorical History. Donald Bryant, New York State College for Teachers.

Shall We Criticize, and When and Where? James A. Winans, Dartmouth College.

Some Experiments in Debate. Lee Garrison, Amherst College.

*The Reading of Poetry*

Vera A. Sickels, Smith College, Chairman

Reading Poetry Aloud. W. M. Parrish, University of Pittsburgh.

Reading for Poetry's Sake. John Theobald, Amherst College.

The Place of Imitation in the Oral Presentation of Poetry. Maxwell H. Goldberg, Massachusetts State College.

The Poet Looks at Words. Grace Hazard Conkling, Smith College.

*Speech Problems of the Secondary School*

Lawrence Goodrich, East Orange High School, New Jersey, Chairman

Practical Psychology for the Speech Teacher. Dorothy Engels, Bryant High School (N. Y. C.).

Speech and Broadcasting. Helen B. Lee, Newton High School (Mass.).

Creative Dramatics in the High School. Julia C. Farnum, Bridgeport High School (Conn.).

Dramatic Production in the Junior High School. Mary E. Saal, Niagara Falls High School.

Organization of the Children's Speech Clinic. James Bender, College of the City of New York.

SATURDAY MORNING GENERAL SESSION

J. M. O'Neill, Brooklyn College, Chairman

High Spots in the Experience Curriculum, from the Point of View of a Teacher of English. J. C. Tressler, Richmond Hill High School (New York).

An Experience Curriculum in English as Preparation for Liberal Arts College Work in English. H. A. Watt, Washington Square College, New York University.

Teacher Training: Of the Teacher of English. C. F. Lytle, Kutztown State Teachers College, Pennsylvania.

Teacher Training: Of the Teacher of Speech. Dorothy Mulgrave, New York University.

*Speech Education in the Elementary and Secondary Schools*

J. F. O'Brien, Pennsylvania State College, Chairman

Panel Discussion by G. Jeanette Bjorneby, East Orange High School, New Jersey; Jo Hays, Supervising Principal, State College, Pennsylvania; Walter Hess, Adviser in Secondary Education, Pennsylvania State Department of Public Instruction; J. Walter Reeves, The Peddie School; Lou Kennedy, Brooklyn College; Leslie D. Schreiver, Charleroi High School, Pennsylvania; Frances Tibbitts, Newark Public Schools; Jean Liedman, Pittsburgh Public Schools.

*College Speech Curricula*

Thomas E. Coulton, Brooklyn College, Chairman

Recent Trends in College Speech Curricula. Thomas E. Coulton, Brooklyn College.

Public Speaking as a Correlating Force. Charles A. Dwyer, New York University.

The Adaptation of Elementary Speaking Courses to Various Types of Students. Ira P. Baumgartner, Clarkson College.

Speech Classes for Adults. R. C. Reager, Rutgers University.

*Speech Improvement*

Elizabeth D. McDowell, Teachers College, Chairman

Our Emotions and Our Voices. Alfred Adler.

Some Neglected Factors in the Recognition and Treatment of Conditions Underlying Chronic Functional Hoarseness. Leo Kallen.

Training Our Voices. Percy Rector Stephens.

*Theatre and Dramatic Arts*

A. L. Woehl, Hunter College, Chairman

Dramatic Try-Outs. Carl B. Cass, University of Pittsburgh.

Transition and Key of Scene. William I. Simpson, Springfield College.

Stage Lighting—Some Errors in the Books. Walter H. Stainton, Cornell University.

In addition to these programs, there was a program of choral speaking which was broadcast over WEAF, with choirs from Yonkers Public Schools, Helen Hake, Director; Herman Ridder Junior High School, New York City, Seymour Bauman, Director; Hunter College High School, Mary E. Cramer, Director; Mount Holyoke College, Alice Mills, Director; and a group from

several New York High Schools, with Miss Vida Sutton as director. The sessions closed with an annual Intercollegiate Poetry Reading, held at Barnard College Parlors. The new officers of the Conference are Jane Dorsey Zimmerman, Teachers College, President: J. Walter Reeves, Peddie School, Vice-President: J. F. O'Brien, Pennsylvania State College, Secretary-Treasurer: W. M. Parrish, University of Pittsburgh; A. B. Williamson, New York University, and Constance Welch, Yale University, Executive Committee.

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Over 200 leaders in the field of Speech from all over the country attended the Institute of Speech and Dramatic Arts which was held from July 13 to 24, as part of the University of Denver Summer School session. In attendance were many specialists in Drama, Radio, Public Speaking and Discussion, Speech Correction, and Speech Education generally.

The object of the institute is to permit persons interested in the Speech Arts to study this work and critically evaluate it in the light of new educational theory and practice. The program emphasized the new developments in speech theory and methods and the relation of speech to modern educational practice.

Special training groups of high school students presented work in dramatics and the several new forms of discussion and debate. Demonstrations of group reading and choral speaking, analyses of voice and speech personality, and new laboratory speech methods were presented. The meeting was opened with an International Broadcast from London under the direction of Miss Vida R. Sutton of the National Broadcasting Company.

A few of the contributors were: Dr. Gladys Borchers, University of Wisconsin, Specialist in Speech Curriculum; Dr. Harold T. Ross, DePauw University; Ellen Henderson, Supervisor of Speech in Salt Lake City, Utah, Public Schools; Mary Willsea and Julia Wright, Speech Correctionists, Denver Public Schools; Dr. Lester Raines, Head Department of English and Speech, New Mexico Normal University; Bruno E. Jacob, National Forensic League; and Marion Parsons Robinson, Frederic Hile, and Dr. Elwood Murray, University of Denver.

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The 1936 Convention of the Southern Association of Teachers of Speech was held at Gainesville, Florida, April 14–18. The first two days of this period were devoted to contests in various speech activities, and the remaining days to the meetings. Among the speakers for the general sessions were Dr. Tigert, President of the University of Florida, and former Commissioner of Education; H. P. Constans, "Speech in the Changing Curriculum;" Giles W. Gray, "Speech and Extra-curricular Activities;" Orville C. Miller, "Forum Discussion;" C. E. Kantner, "Some Basic Points of View in Speech Correction;" L. L. Hale, "Demonstration of Radio Work." C. M. Wise delivered the keynote address at the opening meeting.

The Gainesville Convention was unusually rich in pleasant extra-session events, largely expressions of the hospitality of the local institution and department. A banquet was provided by the student body of the University of Florida; a luncheon by the Debating Club; a ride on the Glass-Bottomed Boat at Silver Springs by the Department of Speech; and a play, *Death Takes a Holiday*, by the Florida Players, who also provided for the entertainment of students

from a distance presenting one-act plays as an adjunct to the Convention program.

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The first number of *Speech News*, published by the Missouri Association of Teachers of Speech, has made its appearance. It is a 16-page mimeographed journal, containing editorials, a few brief articles, and a great quantity of news. One of the items reported is an account of the activity of the Curriculum Committee of the Missouri Association, which is working on a revision of the State Course of Study, and collecting data from many cities and from all of the others states.

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Two courses giving graduate credit will be offered at the University of Missouri for the first time this summer. Bower Aly will offer a seminar in Forensics, and Donovan Rhynsburger will offer a seminar in Dramatic Production. In the summer of 1937 a graduate seminar in Rhetorical Criticism will be offered by Wilbur E. Gilman. Next year, in the second semester, another new course, Applied Phonetics, will be added to the speech curriculum. Loren D. Reid will give the course.

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At their annual meeting at Columbus, April 3, the Ohio Association of College Teachers of Speech decided to organize a separate state association of Secondary School Teachers of Speech. Discussion at the morning session of the meeting centered around the subject of "Speech in the Schools." John M. Martin, Oakwood High School, Dayton, reported on a survey of Ohio high schools, and made a plea for collegiate entrance credits for high school speech work. Discussion was conducted by Delbert Lean, College of Wooster, Charles R. Layton, Muskingum College, and Mrs. Mildred Stegman, Ohio Wesleyan University. At the afternoon session Loren I. Staats, Ohio University, read a paper on "Some Observations on Early Ohio Oratory." The present officers of the Association were re-elected: Earl W. Wiley, President, and Bert Emsley, Secretary, both of Ohio State University. The resolutions drawn up and passed by this meeting seem to be important enough to warrant publishing them in full, and they are therefore appended here:

1. That all serious speech study be done in classes independent of English classes, and on a full credit basis.
2. That a joint committee of college and secondary speech teachers formulate recommendations for a standard of content in secondary speech courses.
3. That, wherever possible, textbooks be used for study and reference in high school speech classes.
4. That the aid of the State Department of Education be sought, with a view to establishing the speech course on a proper credit basis.
5. That college teachers of speech make active efforts toward recognition of high school credits in speech by their own respective institutions.
6. That an appeal be made by this body to the North Central Association of Colleges and Secondary Schools, to gain recognition of speech as a credit course in secondary schools, on a parity with other major courses.
7. That secondary school teachers of speech should be certified in speech, on the same basis as teachers of other recognized courses.

8. That the high schools of Ohio be encouraged to join the State Debate League and the National Forensic League, and to participate in interscholastic speech contests.
9. That the term "Speech" be used generally to designate all courses and activities in this field, to wit: Original Speech (including debate and oratory), Interpretative Speech, Dramatics, and Phonetics (enunciation, articulation, speech correction and voice improvement).
10. That this body initiate and foster separate organizations of secondary school teachers of speech.
11. That this body go on record as favoring a Department of Speech at Ohio State University, organized on a parity with those of its major sister institutions and with others of its own departments.
12. That this body favor a course in the Teaching of Speech in the colleges of Ohio.
13. That the question of affiliation of the National Association of Teachers of Speech with the National Education Association be given further study and consideration.

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On the summer staff at Cornell University, in the Division of Drama and the Theatre and on the Direction of the Summer Theatre there were, in addition to Professors Drummond, Stainton, Lewis, Moore, Worman, Fossen, and others of the regular Cornell University staff, Arthur L. Woehl, Hunter College; Richard R. Dunham, Wayne University; H. D. Albright, Iowa State Teachers College; and J. W. Curvin, Hobart College. Courses in classical, Shakespearean, and modern drama were given as usual by Professors Lane Cooper, Edwin Nungezer, and William Strunk, Jr. The usual courses in rhetoric, public speaking, and phonetics were offered by Professors Wichelns, Wagner, and Thomas.

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Broadcasts from the Basement Studio of Stephens College are given every Tuesday and Thursday afternoon at five o'clock. Fifteen-minute programs, written, acted, and directed by students in the radio classes, are presented. Sherman P. Lawton is in charge of the work.

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The Mount Holyoke College Verse Speaking Choir gave a demonstration at the annual meeting of the American Festival and Choral Alliance, which met in Philadelphia, December 27, in conjunction with the National Association of Teachers of Music. They also gave a program at the Elizabeth Peabody House in Boston March 7. As reported elsewhere in this section, this choir also participated in the choral speaking broadcast at the Eastern Public Speaking Conference. Mrs. Alice W. Mills, chairman of the Department of English Speech, directs the choir.

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A required course in fundamentals of speech for all prospective teachers has just been added to the curriculum of the State Normal School at Ellensburg, Washington. Courses in methods and in speech correction will be offered for the first time this summer. Russell W. Lembke is in charge of the new courses. This department acted as host to the May meeting of the Washington State Teachers of Speech Association. The school is now building a theatre

with a seating capacity of one thousand, which will provide a modern stage for student plays. The theatre is expected to be completed in the fall.

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The Speech Institutes held in various sections of Wisconsin are proving to be highly successful. The Institutes are sponsored by the Wisconsin High School Forensic Association and the Department of Debating and Public Discussion of the University Extension Division. One such Institute was held at Shawano, November 22 and 23; another was held at Mellen, December 7; and Madison was the center for another, December 13 and 14.

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## FORENSICS

The state speech contests in Wisconsin, sponsored by the Forensic Association and the Future Farmers of America, were held at the State Capitol, May 7. They included the Forensic Association Oratorical Contest, Extemporaneous Reading Contest, Extemporaneous Speaking Contest, and Declamatory Contests, and the Future Farmers of America Contest, which was broadcast from WHA and WLBL. All contestants were guests of the two organizations at a Breakfast Conference the following morning, at the Memorial Union Building, after which the winners of the various contests broadcast a program. The final state contests of the state debating league were held in Madison, March 20, and the state one-act play contest was likewise held at the University.

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The forensic activities at the University of Missouri this year included debates with Oxford University, Princeton University, Cornell University, and the Universities of Wisconsin and Michigan, as well as a Peace Oratorical Contest, a Debaters' Assembly, the Stephens Oratorical Contest, the Missouri Valley Extemporaneous Speaking Contest, and the Forensic Activities Extemporaneous Speaking Contest. Subjects for debate included capitalism, socialized medicine, compulsory military training, American higher education, the fraternity system, and re-election of the President.

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The Illinois Interstate Oratorical Association held its annual contest at Eureka on February 13 and 14. There were separate competitions for men and for women.

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The annual convention of Tau Kappa Alpha, honorary forensic fraternity, was held at Cincinnati, March 20 and 21. The afternoon of the first day was devoted to a debate tournament. Following the dinner that evening, at which William Norwood Brigance, of Wabash College, acted as toastmaster, the contest in after-dinner speaking was held, each competing school entering one speaker. The Saturday program was a discussion of debate problems, the speakers including Charles Layton, Muskingum College; Loren Staats, Ohio University; and Arthur Postle, University of Cincinnati. Lionel Crocker, of Denison University, was general chairman of the meetings. The present officers of Tau Kappa Alpha were elected at a meeting in Chicago, during the time of the National Convention of the National Association of Teachers of Speech. Lowell Thomas, a member of the University of Denver chapter, is president; W. Norwood Brigance, of Wabash College, Vice-President; and William T.

Hade, of New York, Secretary-Treasurer. New charters have been granted this year to Kenyon College, Southwestern University (Tennessee), and Manchester College. The New York Alumni Club of TKA entertained the University of Hawaii debate team at a dinner at the Hotel Victoria on March 25, with Lowell Thomas as chairman. Tau Kappa Alpha is presenting this year the first of a series of annual awards known as the National High School Forensic Award.

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Berea College recently presented a series of six radio programs over station WHAS in Louisville, dealing with speech and speech contests.

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The Texas state speech tournament was held at Baylor University, January 31 and February 1. Colleges in Texas and neighboring states participated in contests in debate, oratory, extemporaneous speaking, poetry reading, and after-dinner speaking. More than three hundred students and faculty members were in attendance, and sixty-five debate teams participated in the debates.

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The debate program at Louisiana State University this year included a tournament trip to Texas, one to Iowa City, and one to Florida, in addition to many home debates. The latter include debates with Oxford University, the University of Porto Rico, and the University of Hawaii.

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Senior debaters of St. Mary's College, California, had an extensive program this year, closing with a tour of seven states which took them 4000 miles. They used two questions, Congressional power to over-ride decisions of the Supreme Court, and the formation of a third party in national politics. One of the interesting debates on the schedule this year was with the crack debate team of San Quentin Prison, on the proposition "Resolved: That France was justified in voting sanctions on Italy."

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Westminster College, Missouri, entertained the annual state debate tournament sponsored by the various colleges and universities of the state. There were four divisions in the tournament: senior men, junior men, senior women, and junior women. The Pi Kappa Delta question was used.

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The Missouri state high school debate league closed the work of the year with the debate finals held at the University of Missouri, April 18, when the eight district winners competed.

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The State Teachers College at Cape Girardeau, Missouri, has its usual heavy debate schedule this year. Last year sixty debates were held, and the number this year was the same. The debaters traveled over 5000 miles during the season. Forrest H. Rose is in charge of debate activities.

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Two senior men debaters of William Jewell College were granted five weeks for a 7500 mile debate trip into fifteen states. Among the institutions debated were the University of Washington, the University of Southern California, and the Pi Kappa Delta Tournament at Houston, Texas.

## DRAMATICS

It has recently been announced that the Rockefeller Foundation has made a grant of $15,000 to Cornell University to further the work in dramatics under the direction of Alexander M. Drummond. This is the second grant from the Foundation in two years. Five thousand dollars is to be expended annually for definite projects and surveys, a large part of which will be used to make a three-year survey of the rural drama in New York State, "with a view to determining its cultural implications and possibilities." Another part of the grant will provide for special activities in the Summer Theatre, and the remainder will be reserved for technical assistance in the University Theatre, toward support of the present extensive program and additional experiments in the training of directors and teachers. The University also makes an annual appropriation of $1000 for the University Theatre as a laboratory.

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The Missouri Drama Festival was held at the University of Missouri, April 17 and 18. One-act plays were presented by groups from various parts of the state, and lectures, demonstrations, and exhibits were also arranged. Donovan Rhynsburger, of the University of Missouri, is chairman of the Drama Section of the Missouri Association of Teachers of Speech, under whose auspices the Festival is presented. The following week the annual Highschool One-Act Play Production Tournament was held at the University, under the direction of the University Extension Division.

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Dramatic productions at Agnes Scott College this year have included *Mr. Pim Passes By*, directed by Frances Gooch, and *Bridal Chorus*, an original play by Roberta Winter, produced here for the first time.

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Mississippi State College for Women held an inter-class one-act play tournament March 28. The One-Act Play Tournament of the State Teachers College at Hattiesburg, Mississippi, was held February 21. This is an invitational tournament.

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Two original plays, *The King Forgets* and *Abner's Cove*, were presented by James Watt Raine at Berea College this winter, in addition to *The First Mrs. Fraser*.

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The latest dramatic production at Pontiac High School, where W. N. Viola directs the performances, was of *The Family Upstairs*, by Harry Delf. The play was performed three nights, the casts for the first two performances being entirely different, and the third performance being given by a cast selected by a committee of judges from the casts of the first two evenings.

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A new play, portraying the life of Joan of Arc from a new angle, and based upon new material, has been given its first performance at St. Mary's College, Notre Dame, under the direction of its author, Mrs. Lois Compton Fuller, who is a member of the Department of Speech at St. Mary's. A cast of forty girls was used in the play.

Shorter College, Georgia, has a new Little Theatre, with velvet curtains, offices, studios, and property rooms.

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Recent productions at the University of Alabama included *The Late Christopher Bean; Mrs. Pat and the Law; Overtones;* and *At Midnight,* an original play by Arthur Kruger.

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Two programs of one-act plays were given by high school groups in the St. Louis area during the First Annual Highschool Week at Washington University, April 23–25. Thyrsus, the campus dramatic club, also produced a one-act play.

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Under the direction of R. C. Bednar, Christian College, Missouri, has presented *As I Love Salt,* a Czechoslovakian Children's Play; *Everyman; Romeo and Juliet;* and a varities show. Stephens College, also at Columbia, has presented this year *The Distaff Side,* by John Van Druten, A. Laurence Mortensen, director; *Girls in Uniform,* by Christa Winsloe, directed by Evaline Wright; *Hotel Universe,* by Phillip Barry, Frank McMullan, director; and *Fashion,* by Anna Cora Mowatt, also directed by Frank McMullan. There was also an inter-sorority one-act play tournament.

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The Georgia Theatre Conference was organized at a conference of various dramatic groups in Georgia held at Macon in December. Membership is open to all dramatic groups in the state except high school groups, whose directors may become associate members.

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Recent productions of Plays and Players, at Los Angeles Junior College, were *The Bishop Misbehaves,* and Maxwell Anderson's *Mary of Scotland.* Harold Turney is managing director of the group.

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The Department of Speech of the State Teachers College at Maryville, Missouri, has inaugurated a play reading service, which will make available for reading at a nominal fee one-act plays which have proved to be successful. The service is open to all Missouri high schools.

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An experimental play, *Elizabeth of Austria,* by Carless Jones, was presented at Louisiana State University recently. This was the first performance of the play, which is still in manuscript form. Harley Smith was in charge of the production.

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## PERSONALS

Karl Wallace, of Iowa State College, has been appointed assistant professor of English at Washington University. He will teach courses in public speaking and argumentation and direct debating activities.

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Edward Z. Rowell, president of the Western Association of Teachers of Speech, offered a course in the Problems in the Teaching of Speech at the University of California Summer Session.

The latest in the many disturbances at the University of Pittsburgh has affected the Department of Speech there and led to the resignation of Wayland M. Parrish, head of the department. According to newspaper accounts of the affair, no contract was offered Richard Murphy, a member of the Speech staff, who was on leave studying at Cornell University, and who had been assured that his position would not be endangered by his accepting this opportunity for study. Then, with no word to Mr. Parrish, he was quietly dropped, and the resignation followed. Professor Parrish is now head of the Department of Speech in the University of Illinois.

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Florence Henderson, who received her Ph.D. degree at the University of Wisconsin last summer, is in charge of speech correction and the hard-of-hearing children in the Hawaiian Islands, and teaches courses in speech correction at the University of Hawaii.

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Dr. Charles Wakefield Paul, for twenty-nine years professor of public speaking at the University of Virginia, has retired, and will return to his farm near Concord, New Hampshire, to live.

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## IN MEMORIAM

On November twenty-third, 1935, there died a sustaining member of the National Association of Teachers of Speech, Alfred Young.

He studied as a young man in the American Academy of Dramatic Arts and there came into contact with Franklin Sargent and with David Belasco. For several years after graduation from the Sargent School, Mr. Young was a member of its Faculty. For twenty-three years he was a coach of the annual Shakespearean productions at Smith College, coaching plays also from time to time for Amherst, for Barnard and for dramatic societies in Brooklyn, where he lived.

While Mr. Young devoted all his spare time to the arts of expression, he was a business man, and in course of time became an important factor in a great banking firm in New York City.

Almost from its inception, Mr. Young was a member of the Society for the Study of Expression, founded by Mr. Sargent, Dr. Southwick and others. One of the features of this society has been the reading of poetry, and the beauty with which Mr. Young interpreted Shelley and Keats and Shakespeare made the programs on which he appeared experiences never to be forgotten.

He had no patience with charlatanism in the field of speech, and not only did he "dig deep into himself to make meaning clear," but he inspired his students to a like sincerity of preparation. He was a man of utmost modesty and of rare beauty of spirit.

Henrietta Prentiss

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The Debating Association of Pennsylvania Colleges has just sent out issue Number 7 of their official Bulletin. It contains a column and article by Theodore G. Ehrsam, Lehigh University; Joseph F. O'Brien, Pennsylvania State College; William A. Russ, Jr., Susquehanna University; John H. Frizzell, Pennsylvania State College; Herbert Wing, Jr., Dickinson College.

The officers of the Debate Association are: Professor Hurst R. Anderson,

President, Allegheny College, Meadville; Professor John A. Tallmadge, Vice-President, Cedarcrest College, Allentown; Professor H. McC. Burrowes, Grove City College, Grove City; Mr. Theodore G. Ehrsam, Lehigh University, Bethlehem.

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Professor R. D. T. Hollister of the Department of Speech and General Linguistics at the University of Michigan was granted the degree of Doctor of Philosophy by that university in February. His field of specialization was Psychology, and the thesis for which he did his experimental research was *The Relation Between Hand and Voice Impulse Movements.* Professor Hollister's findings are of practical significance in the field of speech and language study.

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Miss Clifford Anne King, teaching fellow at Louisiana State University, has spent the summer abroad, mainly in England, where she attended phonetics courses under Daniel Jones and his staff at University College. She also studied verse speaking with Marjorie Gullan at the Speech Institute, and attended the Oxford Poetry Festival and the Stratford Shakespearean productions.

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Prof. Theodore G. Ehrsam, of Lehigh University, teacher of debate, is part author of a book published by H. W. Wilson, *Bibliographies of Twelve Victorian Authors,* by Ehrsam, Deily and Smith.

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Miss Eudora Estabrook, of Grand Rapids, Mich., sends the interesting item that a number of stutterers working under Miss Minna Hunziker, of South High School, took pleasure in finding that their work had "made" the front page of the *South High Tattler.* Miss Estabrook regards their attitude toward their personal problems as unusually wholesome.

# Who's Who Among Contributors

E. W. Scripture (*The Nature of the Vowels*) is without question one of the most widely known experimental phoneticians in the world today. His interest in phonetics began more than forty years ago while he was professor of psychology at Yale University. He had established there the first psychological laboratory in America. Soon after the turn of the century he went to Europe, where he has lived and labored ever since. Most of his work has been done at the University of Vienna. In recent years he has divided his time between Vienna and London.

His contributions to speech literature include his *Experimental Phonetics* (1906, Washington, D. C., The Carnegie Institution), his *Stuttering, Lisping and Correction of the Speech of the Deaf* (New York, Macmillan), and innumerable articles in European and American journals. His exposition of his "Puff-theory," while it may not be universally accepted, is stimulating and thought-provoking.

Chas. H. Voelker (*A Phonetic Study of Roosevelt*) is an instructor at Dartmouth.

W. M. Parrish (*Objective Literary Standards in Interpretation*) has been head of the Department of Speech at the University of Pittsburgh for many years. He has resigned recently to accept the professorship at the University of Illinois made vacant by the resignation of W. P. Sandford. He will head the Division of Speech. His Bachelor's Degree is from Ohio Wesleyan University, and his M.A. and Ph.D. Degrees from Cornell University. He is the author of *Reading Aloud* (1932), and has served two years as President of the Eastern Public Speaking Conference.

Louis A. Mallory (*Speech Work and the Wyoming Plan*) holds the rank of Associate Professor at the University of Wyoming, and is Director of the University Theatre. He received his B.A. and M.A. from Wisconsin in 1925 and 1929 respectively, and spent his last year at the same school on sabbatical leave. He has taught at Oregon State College, Northern State Teachers College, and the University of Wisconsin, and has been in charge of speech work at Wyoming for the last seven years.

M. L. Altstetter (*What May Speech Teachers Expect of the Co-operative Study of Secondary School Standards*) is now Educational Specialist associated with the Co-operative Study of Secondary School Standards. He has been Dean of Instruction, State Teachers College, Fredericksburg, Virginia, and a member of the summer school staff of George Peabody College for Teachers and of the University of Florida.

Henrietta Howser Cortright (*Adapting Speech to the High School Program*) is the wife of Professor Rupert Cortright, a member of the Executive Council. For several years Mrs. Cortright taught public speaking in the Dearborn, Michigan, High School.

Russell L. Caldwell (*Building a Program of Extra-Curricular Speech in High School*) is a member of the faculty of the Wooster, Ohio, High School. Under his leadership his high school has one of the strongest chapters of the N. F. L. in the East. He has his M.A. from the University of Southern California.

H. R. Pierce (*Should Speech be Taught in Our Secondary Schools?*) is the director of the Speech Department of Rollins College, Winter Park, Florida. After much professional experience on the stage, he taught at Mount Union College, Ohio University, and was director of the Boston Lyceum School until he took up his present position in 1929.

Louise D. Davison (*Methods for Treatment of Disorders of Speech Due to (Birth Injury*) is in charge of Speech Correction work in the Atlanta public schools.

Robert T. Oliver (*Studies in the Political and Social Views of the Slave-Struggle Orators* I, Calhoun) received his A.B. from Pacific University, Forest Grove, Oregon, in 1931. He is working on his doctorate at the University of Wisconsin.

Donald Hayworth (*Samuel Gompers, Orator*) was graduated from Grinnel College in 1918. He holds degrees from Chicago and Wisconsin. He has been for several years head of the Department of Speech at the University of Akron. He is the author of many textbooks on speech subjects.

L. E. Jackson (*Coaching A High School Debate Team*) has been most successful with his debate teams at Troy, Ohio. Last year his team won the state championship.

John B. Emperor (*The State as the College Speaker's Forum*) holds all degrees including the Ph.D. from Cornell University. Since 1929 he has been in charge of the public speaking at the University of Tennessee. He is the author of *The Catullian Influence in English Poetry, 1600–1650.*

William M. Lamers (*Standards in Public Speaking*) is beginning his fifteenth year as teacher at Marquette University. As director of its School of Speech he has served since 1929.

Carl B. Cass (*Dramatic Try-outs*) is a teacher in the University of Pittsburgh. He is a graduate of the University of Wisconsin.

H. H. Ryan (*The Need for Dramatic Materials for the Secondary Schools*) is principal of the University High School, Madison, Wisconsin.

Marguerite E. Jones (*The Case For Standard English*) is Assistant Professor in Hunter College, New York City. She previously taught in Mt. Holyoke College, did war work in France for three years with the Y.W.C.A., pursued research at Columbia University, and traveled in Europe as secretary of International Auxiliary Language Association in the interest of furthering the establishment of an international language.

Irene Poole Davis (*A Speech Program for the Changing Elementary School Curriculum*) teaches Methods in Speech Teaching in the Department of Education at the University of Akron. Her Bachelor's Degree is from the University of Akron, and her M.A. and Ph.D. from University of Michigan.

Rosamond Gilder (*The Little Theatre Grows Up*), Director of the Bureau of Research and Publications, Federal Theatre Project, WPA, grew up in the literary tradition of her father, Richard Watson Gilder, the poet, editor of *The Century* in New York City. She was educated at Public School No. 41,